Ἔργα Μεγάλων Συνθετῶν τῆς Μεσογείου

Works of Great Mediterranean Composers

Sayyed Darwish

Αὐτό τό ἔντυπο ἔχει παραχθεῖ μέ τή χρηματοδότηση τῆς Εὐρωπαϊκῆς Κοινότητας. Οἱ ἀπόψεις πού ἐκφράζονται ἐδῶ εἶναι τῶν ἐκδοτῶν καί σέ καμία περίπτωση δέν ἀντανακλοῦν τήν ἐπίσημη ἄποψη τῆς Εὐρωπαϊκῆς Ἐπιτροπῆς.

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ἐπιμέλεια - edited by
Ghada Shbeir

ΕΝ ΧΟΡΔΑΙΣ

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medimuses PROJECT

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Εὐρωπαϊκή Ἕνωση
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Ἔργο MediMuses
Δράση γιά τήν Ἱστορία τῆς Μουσικῆς στή Μεσόγειο
Σειρά βιβλίων με ἔργα Μεγάλων Συνθετῶν τῆς Μεσογείου

Καλλιτεχνικός Διευθυντής: Κυριάκος Καλαϊτζίδης

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Θωμᾶς Ἀποστολόπουλος, Walter Feldman, Mahmoud Guettat, Κυριάκος Καλαϊτζίδης, Toufic Kerbage, Kiya Tabassian

Σαΐντ Νταρουίς (1892 – 1923)

Ἐπιμέλεια: Ghada Shbeir

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European Union
Programme Euromed Heritage II
MediMuses Project
Action for the History of Music of the Mediterranean
Anthologies with works of Great Mediterranean Composers

Artistic Director: Kyriakos Kalaitzides

Under the guidance of the Workgroup for the History of Music: Thomas Apostolopoulos, Walter Feldman, Mahmoud Guettat, Kyriakos Kalaitzides, Toufic Kerbage, Kiya Tabassian

Sayyed Darwish (1892 – 1923)

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Πρόλογος

Στήν καθ' ἡμᾶς Ἀνατολή ἔδρασαν καί δημιούργησαν πολλοί καί σημαντικοί συνθέτες. Τό ἔργο τους συχνά ξεπέρασε τά ὅρια τῆς πόλης ἤ τῆς χώρας ὅπου ἔζησαν καί ἀπλώθηκε σέ ὅλη τή Μεσόγειο. Στίς μέρες μας ὡστόσο, γίνεται ὁλοένα καί πιό αἰσθητή ἡ ἀπουσία μιᾶς πλήρους καί τεκμηριωμένης συλλογῆς αὐτῆς τῆς κοινῆς πολιτιστικῆς κληρονομιᾶς. Μιᾶς συλλογῆς ἰδιαίτερου ἐπιστημονικοῦ καί ἐκπαιδευτικοῦ ἐνδιαφέροντος γιά καθηγητές καί σπουδαστές μουσικῶν σχολῶν καί ἀκαδημιῶν, ἐρευνητές καί μουσικολόγους, ἡ ὁποία δημιουργεῖ παράλληλα τίς προϋποθέσεις ἔμπνευσης γιά νέα μουσική δημιουργία ἀπό τούς σύγχρονους συνθέτες.

Μέ τήν παρούσα ἐκδοτική σειρά ἐκτελεστές, μουσικά σχήματα, ἀλλά καί ὀρχῆστρες καί χορωδίες ἀνά τόν κόσμο ἔχουν πιά τήν εὐκαιρία νά μελετήσουν σφαιρικά τίς ἰδιαίτερες ἀποχρώσεις τῶν μουσικῶν ἰδιωμάτων μεγάλων πολιτισμῶν, ὅπως αὐτά ἐκφράστηκαν ἀπό ἐξέχοντες δημιουργούς στό διάβα τῆς ἱστορίας. Ταυτόχρονα, δίνεται ἡ δυνατότητα παρουσίασής τους στό εὐρύ κοινό τό ὁποῖο μπορεῖ νά γνωρίσει καί νά ἀπολαύσει ἔργα ὑψηλῆς αἰσθητικῆς καί μοναδικῆς σπουδαιότητας.

Στόν ἀντίποδα τῆς σημερινῆς ἐποχῆς πού ὁ ἀνταγωνισμός μεταξύ ἐθνῶν τρέφεται ἀπό ἰδεολογίες περί πολιτισμικῆς ἀνωτερότητας ἤ κατωτερότητας, ἡ σειρά φιλοδοξεῖ νά συμβάλει στήν ἐπαναπροσέγγιση καί στήν εἰρηνική συνύπαρξη τῶν λαῶν τῆς Μεσογείου μέ συνεκτικό ἄξονα τήν κοινή μουσική κληρονομιά τους.

Τό ξεκίνημα αὐτῆς τῆς ἐκδοτικῆς προσπάθειας ὑλοποιεῖται στό πλαίσιο τοῦ ἔργου MediMuses πού ἐντάσσεται στό χρηματοδοτικό πρωτόκολλο «Εὐρωμεσογειακή Κληρονομιά ΙΙ» τῆς Εὐρωπαϊκῆς Ἕνωσης καί ἔχει καί τήν οἰκονομική στήριξη τοῦ Ὑπουργείου Πολιτισμοῦ. Γιά τό σχεδιασμό τῆς σειρᾶς ἐργάστηκε ἡ «Ὁμάδα Ἐργασίας γιά τήν Ἱστορία τῆς Μουσικῆς στή Μεσόγειο» τοῦ ἔργου MediMuses καί σέ πρώτη φάση ἐκδίδονται ἕξι βιβλία - μουσικές συλλογές. Σέ κάθε βιβλίο περιλαμβάνονται τό σύνολο τῶν ἔργων τοῦ συνθέτη, μικρό βιογραφικό σημείωμα, ἑρμηνευτικές σημειώσεις καί ἄλλο συναφές ὑλικό πού καταρτίστηκαν μέ τήν ἐπιμέλεια καταξιωμένων μουσικῶν καί μουσικολόγων τῆς Μεσογείου.

Κυριάκος Καλαϊτζίδης
Καλλιτεχνικός Διευθυντής *MediMuses*

Prologue

Many significant masters have been creatively active in the Near East. Often the impact of their work has reached beyond the boundaries of the city or country where they lived and spread throughout the Mediterranean. Nonetheless, the lack of a complete and documented presentation of this common cultural heritage is today making itself more and more acutely felt; a presentation of particular scientific and educational interest to teachers and students of music schools and academies, researchers and musicologists that would also create an inspiring backdrop for new musical creation by contemporary musicians.

Thanks to this series, interpreters, musical ensembles, orchestras and choirs around the world will have the opportunity to globally study the particular musical idioms of great civilizations, as these have been expressed by great composers through the ages. At the same time, the presentation to the general public of these works of great aesthetic value and importance will be made possible.

In opposition to the contemporary trend towards conflict between nations, fed by ideologies of cultural superiority or inferiority, the series hopes to contribute to the reconciliation and the peaceful coexistence of the Mediterranean peoples, with their common musical heritage acting as an axis of cohesion.

The beginning of this effort is taking place as part of the MediMuses project that is funded by European Union in the context of the Euromed Heritage II program and has also received financial support from the Hellenic Ministry of Culture. The MediMuses "Workgroup for the History of Mediterranean Music" worked on the planning of the series and in the first phase six collections of works will be published. Each collection contains the complete works of the composer, a brief biography, interpretational notes and other related material which was collected and edited by established musicians and musicologists of the Mediterranean.

Kyriakos Kalaitzides
Artistic Director *MediMuses*

Ἔργο MediMuses

42 μῆνες (Φεβρουάριος 2002 – Ἰούλιος 2005)
Ἔρευνα, μελέτη, ἀνασύνθεση καί ἀνάδειξη τῶν στοιχείων τῆς κοινῆς μουσικῆς κληρονομιᾶς τῆς Μεσογείου

11 Συναυλίες
7 Διεθνεῖς Μουσικές Συναντήσεις
75 Ἐπισκέπτες Καθηγητές
6 Ψηφιακοί δίσκοι (CD) στή σειρά *Μεγάλοι Δεξιοτέχνες τῆς Μεσογείου*
6 Ψηφιακοί δίσκοι (CD) στή σειρά *Μεγάλοι Συνθέτες τῆς Μεσογείου*
6 Βιβλία-Συλλογές μέ ἔργα Μεγάλων Συνθετῶν τῆς Μεσογείου
2 Ὁμάδες Ἐργασίας / 10 Συναντήσεις-Συνεδριάσεις / 3 Συμπόσια / 2 Τόμοι γιά τήν Ἱστορία καί τή Θεωρία τῆς Μουσικῆς τῆς Μεσογείου

MediMuses project

42 months (February 2002 – July 2005)
Research, study, re-composition and promotion of the elements of the common Mediterranean musical heritage

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7 International Music Meetings
75 Visiting Lecturers
6 CDs in the *Great Mediterranean Masters* series
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BIOGRAPHY

ΣΑΪΝΤ ΝΤΑΡΟΥΙΣ: ΕΝΑΣ ΔΕΞΙΟΤΕΧΝΗΣ ΤΟΥ ΕΙΚΟΣΤΟΥ ΑΙΩΝΑ

Εἰσαγωγή

Τό βιβλίο *Μουασσαχάτ καί Ἀντουάρ* τοῦ Σαΐντ Νταρουίς εἶναι ἕνα νέο στό εἶδος του ἀνθολογίου, πού περιέχει ὅλα τά μουσικά ἔργα του, *μουασσαχάτ καί ἀντουάρ*.

Τό βιβλίο δέν στοχεύει ἁπλῶς σέ μιά διεξοδική καί λεπτομερειακή ἑρμηνεία τῶν *μουασσαχάτ* καί τῶν *ἀντουάρ*, ἀλλά ἐπιδιώκει νά παρουσιάσει στόν ἀναγνώστη τόν μεγάλο δάσκαλο τῆς μουσικῆς Σαΐντ Νταρουίς, μέ ἀναφορές στή βιογραφία, στά ἔργα καί στίς ἐπιρροές του μέσα ἀπό μία σύντομη μελέτη δυό μουσικῶν μορφῶν (*μουάσσαχ καί ντάουρ*). Ἔτσι ὁ ἀναγνώστης θά κατανοήσει καλύτερα τή σπουδαιότητα τῶν ἠχογραφημένων μουσικῶν ἔργων καί θά στρέψει τήν προσοχή του στό *ντάουρ* καί στό *μουάσσαχ*. Σκοπός τοῦ πονήματος εἶναι νά προσφέρει στόν ἀναγνώστη μία καλύτερη καί τελειότερη ἑρμηνεία παρομοίων μουσικῶν κομματιῶν.

Τό βιβλίο ἀποτελεῖται ἀπό δυό μέρη: Τό πρῶτο μέρος περιλαμβάνει τήν εἰσαγωγή, τή βιογραφία τοῦ Σαΐντ Νταρουίς, τά ἔργα του καί τόν ὁρισμό τῶν *μουασσαχάτ* καί *ἀντουάρ*. Τό δεύτερο μέρος περιέχει τόν κατάλογο τῶν *μουασσαχάτ* καί τῶν *ἀντουάρ* τοῦ Σαΐντ Νταρουίς μέ τήν ἑρμηνεία τους, δηλαδή μέ τήν ἐξήγηση τῶν σημαντικότερων σημείων κάθε ἔργου.

Οἱ ἠχογραφήσεις τῶν *μουασσαχάτ* ἔγιναν ἀπό διάφορους μεγάλους θιάσους, πού οἰκειοποιήθηκαν τό δικαίωμα νά ἐκτελοῦν καί νά μεταδίδουν αὐτό τό εἶδος τραγουδιοῦ. Διευκρινίζουμε σ' αὐτό τό σημεῖο ὅτι μερικά κομμάτια τά ἑρμηνεύει ὁ ἴδιος ὁ Σαΐντ Νταρουίς.

Τά *ἀντουάρ* προέρχονται ἀπό παλιές ἠχογραφήσεις, μέ τή φωνή τοῦ ἴδιου τοῦ δασκάλου. Τό εὐτύχημα εἶναι ὅτι ἡ μεγάλη πρόοδος τῆς ἠχογράφησης μέσα στόν εἰκοστό αἰώνα ἐπιτρέπει στούς ἀκροατές νά ἐξερευνήσουν τόν ἦχο καί τή μουσική αὐτῶν τῶν κομματιῶν, καθώς καί τίς ἐπιρροές τῶν συνθετῶν καί τίς φωνές τῶν ἑρμηνευτῶν.

Συνεπῶς, εὔχομαι αὐτά τά *μουασσαχάτ* καί τά *ἀντουάρ* νά ἀποτελέσουν σημεῖο ἀναφορᾶς γιά ὅσους ἀσχολοῦνται ἐπαγγελματικά μέ τή μουσική καί ἀποβλέπουν στήν ἐκπόνηση εἴτε ἑνός φωνητικοῦ μουσικοῦ ἔργου, εἴτε ἑνός ἐπιστημονικοῦ ἀναλυτικοῦ ἔργου.

Introduction

The book of Sayyed Darwish, entitled "Al Mouwashshahāt et Al Adwār" is a compilation, new in its genre, containing all his musical works: the *mouwashshahāt* and the *adwār*.

This book is much more than just in depth explanation of the *mouwashshah* and the *dawr*. It is also an introduction to the great musical master himself Sayyed Darwish–his biography, his compositions, his affiliations etc....In order to illustrate the importance of all his recorded works and to better understand the role of the *mouwashshah* and *dawr* a brief study of these two musical genres is included. In such a way, it is hoped that the reader will have a better appreciation of such music.

The book is divided into two parts: The first part contains the introduction, the biography of Sayyed Darwish, his compositions and a definition of the *mouwashshah* and the *dawr*. The second part includes the register of the *mouwashshahāt* and *adwar* as composed by Sayyed Darwish together with a commentary, explaining the essential points of each work.

The origin of the transcriptions of the *mouwashshahāt* lie in several large theatrical troops. The latter adopted this type of song as their own and who then went about diffusing it. Sayyed Darwish actually sang some of them.

As regards the origins of the *adwār*, these in fact reside in some very early recordings made for radio transmission by the master himself. Here one ought to bear in mind the importance of the twentieth century in the history of musical recording, since progress in the latter allowed both artists and composers to better convey their compositions to the public.

Finally, it is my hope that the *mouwashshahāt* and *adwār* might one day become a reference for all those wishing to study or analyze music of this genre or indeed compose musical works themselves.

Sayyed Darwish

One of the greatest virtuoso's of twentieth-century Arab music.

Sayyed Darwish was born on the 17th of March 1892, in Koum El Dakké of Alexandria. He died on the 14th of September,

Σαΐντ Νταρουίς

Ὑπῆρξε ἕνας ἀπό τούς μεγαλύτερους δεξιοτέχνες τῆς μουσικῆς καί τοῦ ἀραβικοῦ τραγουδιοῦ στόν εἰκοστό αἰώνα.

Ὁ Σαΐντ Νταρουίς γεννήθηκε στό Κόμ Ἔλ Ντίκα τῆς Ἀλεξάνδρειας στίς 17 Μαρτίου 1892 καί πέθανε στίς 14 Σεπτεμβρίου 1923.

Μελετητής τοῦ Κορανίου ἀπό μικρός, ἀφοσιώνεται στήν ἑρμηνεία τῶν *ταουσίχ*. Αὐτό δέν τόν ἐμποδίζει νά πηγαίνει ποῦ καί ποῦ σέ χριστιανικές ἐκκλησίες, γιά νά ἀκούσει βυζαντινούς ὕμνους. Ἐπηρεασμένος ἀπό αὐτούς, συνθέτει μελωδίες πού διαφέρουν ἀπό τίς μέχρι τότε γνωστές. Ἡ δομή τους βασίζεται στούς ἀρχαίους μουσικούς τρόπους καί ἀκολουθεῖ ἀνάλογο ὕφος ἐκτέλεσης.

Ἡ ἀπώλεια τοῦ πατέρα του τόν σημαδεύει βαθιά. Ἀναγκάζεται νά ἐργαστεῖ ἀπό πολύ μικρή ἡλικία, γιά νά βοηθήσει οἰκονομικά τήν μητέρα του Μουλούκ καί τίς ἀδελφές του Φαρίντα, Σατούτα καί Ζεϊνάμπ.

Στίς ἀρχές τοῦ 1909, ὁ Σαΐντ Νταρουίς πραγματοποιεῖ ἕνα ταξίδι στή Συρία, μαζί μέ ἕναν θίασο. Θά μείνει ἐκεῖ τρία χρόνια, μελετώντας τό *μουάσσαχ*. Ἀργότερα, ἀφοῦ ἔχει μάθει καλά τό οὔτι, ἐπιστρέφει στήν Αἴγυπτο καί καταγράφει μέ ἀφοσίωση τά μουσικά ρεπερτόρια τῶν θεατρικῶν θιάσων. Τό ταλέντο του ξεχωρίζει πολύ γρήγορα καί συνθέτει δέκα *ἀντουάρ*, ἀνοίγοντας ἔτσι τό δρόμο καί σέ ἄλλους συνθέτες, μεταξύ τῶν ὁποίων συμπεριλαμβάνεται καί ὁ σπουδαῖος Mohammad ‘Abd Al Wahhāb.

Ἐκείνη τήν ἐποχή, ὁ Σαΐντ Νταρουίς εἶναι πιά ὥριμος καί ἔχει ἐμβαθύνει στή μουσική του. Διάσημος πλέον, συγκεντρώνει γύρω του μουσικούς ἱκανούς νά ἀνταποκριθοῦν στίς ἀπαιτήσεις τῶν καλλιτεχνικῶν παραστάσεων στά πιό φημισμένα κέντρα τῆς ἐποχῆς.

Ἡ ὁμάδα του ἀποτελοῦνταν ἀπό τούς:

Ali Ibrahim	κρουστά
Jamil Oueiss	βιολί
Ahmed Chibanah	κανονάκι
Mohammad Izzat	οὔτι

Ὁ Σαΐντ Νταρουίς ὀφείλει ἐπίσης τή φήμη του στή μελωδική σύνθεση τῶν *μουασσαχάτ*. Εἶχε ἐπινοήσει ἕναν προσωπικό καί πολύ ἔξυπνο τρόπο γιά τήν παρουσίαση τῶν μακαμιῶν

1923.

After having studied the Koran, Sayyed Darwish devoted himself to the interpretation of the *tawshīh* (a religious song form). However, this did not in any way prevent him from visiting the local Orthodox churches and listening to the Byzantine hymns sung there. Such music evidently made an impression upon him, since he later went on to compose melodies that were very different from those known up to that point in the Arab tradition. Up until then, all melodies had reposed upon ancient musical scales and had the same style of execution

The loss of Sayyed Darwish's father brought about a great deal of suffering in the family and he was forced to begin working at a very early age in order to help support his mother (Moulouk) and his three sisters: Farida, Sattouta and Zeinab.

At the beginning of 1909, Sayyed Darwish visited Syria with a theatrical troupe. He stayed there for three years and it was during this time that he studied the *mouwashshah*. Later, after having perfected his playing of the ʻūd, he returned to Egypt, where he set himself the task of establishing the musical repertoire of the theatrical troupes. Here his genius was not slow in manifesting itself, since he soon went on to compose ten *adwār* that were later to inspire many other composers, of whom the best known is Mohammad ʻAbd Al Wahhāb.

As Sayyed Darwish matured as a person, so did his music. Indeed, as his fame steadily grew, he was able to bring musicians capable of enhancing his performances in some of the most reputable cafés.

His musical ensemble was comprised by the following musicians:

Ali Ibrahim	Īqāʻ	(Percussion)
Jamil Oueiss	Kamān	(Violin)
Ahmed Chibanah	Qānūn	(Zither)
Mohammad Izzat	ʻŪd	(Lute)

Sayyed Darwish's celebrity status was consolidated by the melodic composition of the *mouwashshahāt*. Not only did he succeed in personalizing his rendition of the *maqām* (mode) in all its subtlety, but his *mouwashshahāt* also went on to become a template for melodic and rhythmic structure as a whole.

The following *mouwashshahāt* are attributed to Sayyed Darwish:

(δρόμων). Ἐξἄλλου, τά *μουασσαχάτ* του θεωροῦνταν ὑποδείγματα μελωδικῆς καί ρυθμικῆς δομῆς.

Συνέθεσε τά ἑξῆς *μουασσαχάτ*:
- *Sihtou wajdan*
- *Hibbi da'āni lilwisāl*
- *Yā 'udhayba-l-marshaf*
- *Yā chadi-l-alhan*
- *Yā tarā ba'da-l-bi'ād*
- *Salla fina-ilahza hindiyya*
- *Nammā dam'ī*
- *Munyatī 'azza-stibārī*
- *Kullamā rumtu-rtishāfan*
- *Tif yā durrī bi-l-qanānī*
- *Al'azāra-l-mā'isāt*
- *Yā bahjata-r-rūh*
- *Bisifāten ja'altani*
- *Hayyaral-afkār*
- *Innahu milād l-rasūl al-mustafā*
- *Yā nadīmī*

Ἐδῶ ἀξίζει νά σημειωθεῖ ὅτι ὁ βιολιστής Jamil Oueiss, πού τελειοποίησε τή σημειογραφική καταγραφή, ἦταν ὁ δάσκαλος τοῦ σολφέζ τοῦ Σαΐντ Νταρουίς, ὁ ὁποῖος, μέχρι τό τέλος τῆς ζωῆς του, τόν συμβουλευόταν κάθε φορά πού ἐπρόκειτο νά κάνει μία νέα σύνθεση. Τό ρεπερτόριο τοῦ Σαΐντ Νταρουίς διασώθηκε χάρη στόν Jamil Oueiss.

Ἡ ἐπανάσταση στή μουσική τοῦ Σαΐντ Νταρουίς

Τό ἔτος 1919 ὑπῆρξε ὁρόσημο στήν ἱστορία ἐνός ἐξεγερμένου λαοῦ. Ἡ ἐπανάσταση φτάνει στό ἀπόγειό της, τόσο στήν κοινωνία ὅσο καί στήν ψυχή τοῦ Σαΐντ Νταρουίς, ὁ ὁποῖος συνθέτει ἐπαναστατικά *τακατίκ* μέ νέο ὕφος, διαποτισμένο ἀπό τό πνεῦμα τῆς ἀντίστασης στήν διαφθορά καί στήν ἀποικιοκρατική νοοτροπία.

Ἡ ἐμπιστοσύνη καί ἡ πίστη στήν τέχνη του τόν παρακινοῦν νά μεταλαμπαδεύσει τίς ἀρετές τοῦ ἐπαγγέλματός του στήν κοινωνία. Ἡ μουσική τοῦ Σαΐντ Νταρουίς ἐναρμονίζει τέλεια τόν στίχο καί τήν μελωδία, καί ἀναγνωρίστηκε ὡς «ἐκφραστικό τραγούδι».

Ὁ Σαΐντ Νταρουίς δέν διακρίθηκε ἰδιαίτερα γιά τήν ποιότητα ἤ τή χάρη τῆς φωνῆς του. Ὅμως ἡ φωνή του μπορεῖ νά ἐκφράσει διαισθητικά ὅλα τά ἀπαραίτητα στολίσματα, πού τοῦ ὑπαγορεύουν οἱ μουσικοί σχηματισμοί: *qāfiyah*,

- *Sihtou wajdan*
- *Hibbi da'āni lilwisāl*
- *Yā 'udhayba-l-marshaf*
- *Yā chadi-l-alhan*
- *Yā tarā ba'da-l-bi'ād*
- *Salla fina-ilahza hindiyya*
- *Nammā dam'ī*
- *Munyatī 'azza-stibārī*
- *Kullamā rumtu-rtishāfan*
- *Tif yā durrī bi-l-qanānī*
- *Al'azāra-l-mā'isāt*
- *Yā bahjata-r-rūh*
- *Bisifāten ja'altani*
- *Hayyaral-afkār*
- *Innahu milād l-rasūl al-mustafā*
- *Yā nadīmī*

This list would not be complete without the violinist Jamil Oueiss, who not only worked on the musical transcription of Sayyed Darwish's music, but also taught him the rudiments of music. Sayyed Darwish was to work with him until the end of his life. It is largely thanks to the work of Jamil Oueiss, which Sayyed Darwish's music has come down to us.

The revolution in Sayyed Darwish's music

The year 1919 was a year to remember in the history of a nation striving for independence. The revolution was just as active in society as it was in the heart of Sayyed Darwish who composed the revolutionary *taqātīq* in this period. Written in a different style, they express the sentiments of resistance against corruption and colonialism. Similarly, an unbreakable faith in his own art pushed him to call for the merit of his profession to be better recognized by society.

The melodies of Sayyed Darwish are characterized by the perfect harmony which he was often able to create between the lyrics and the music. This element was recognized by the term "expressive singing".

Moreover, it is not just the power and the beauty of Sayyed Darwish's voice that made him so famous: it was also his intuitive ability to express all the different types of vocal embellishment that were a natural feature of this particular type of music: *qāfiyah*, *īqā'āt* and *maqāmāt* (rhyme, rhythms and modes). Hence it was the authenticity of his expression, not just his own particular voice that marked him out from other singers.

īqā'āt καί τά μακάμια (ρίμες, ρυθμοί καί δρόμοι), ἀφοῦ ἡ αὐθεντικότητα τῆς ἔκφρασής του ὑπερτερεῖ τῆς ἀνάγκης γιά καλλιφωνία.

Ἐπιπλέον, ἀξίζει νά σημειωθεῖ ὅτι, ὡς μουσικός καί συνθέτης, ὁ Σαΐντ Νταρουίς ἐπιστράτευσε τόν λαϊκό λόγο, γιά νά ἔχει ἀπήχηση σέ περισσότερες κοινωνικές ὁμάδες. Ὑπῆρξε, μάλιστα, πρωτοπόρος σέ μία καινούργια σχολή μουσικῆς καί τραγουδιοῦ.

Ὁ Σαΐντ Νταρουίς συνέθεσε ἑξήντα ἕξι *τακατίκ* μεταξύ τῶν ὁποίων τά πιό σημαντικά εἶναι:

- *Zūrūnī kulli sana marra*
- *Il-hilwa di*
- *Khafīf al-rūh*
- *Tala'a't yā ma-hlā nūrhā*
- *Ahuda-lli sār*

Σ' αὐτόν τόν κατάλογο, προσθέτονται μερικά ἄλλα *τακατίκ*, περίφημα στήν ἐποχή τους γιά τή λεξιλογική, ποιητική καί μελωδική ἀπήχησή τους.

Τέλος, παρά τή σύντομη ζωή του (πέθανε στά τριανταένα τοῦ χρόνια), ὁ Σαΐντ Νταρουίς συνέθεσε μουσική γιά τριάντα θεατρικά φωνητικά ἔργα, ὅπου περιλαμβάνονται καί 233 τραγούδια. Ὅμως τό ἔργο του «Κλεοπάτρα καί Μάρκος-Ἀντώνιος» παρέμεινε ἡμιτελές. Ὁ Mohammad Abd El Wahhāb ἀνέλαβε νά ὁλοκληρώσει τίς μουσικές ἀκολουθίες καί τά τραγούδια.

In the interests of accessibility to a wider public, he made great use of everyday speech in his lyrics. This helped make him a pioneer of a new brand of music and singing.

Sayyed Darwish composed sixty six *taqātīq* of which the most important are:
- *Zūrūnī kulli sana marra*
- *Il-hilwa di*
- *Khafīf al-rūh*
- *Tala'a't yā ma-hlā nūrhā*
- *Ahuda-lli sār*

To this list we might also add numerous other *taqātīq* which were acclaimed as much for their lyricism and poetry as for their melodies.

Despite the short duration of his life (thirty one years), Sayyed Darwish succeeded in composing music for an astonishing thirty musicals, the equivalent of two hundred and thirty-three songs. Although his last piece, entitled *Cleopatra and Mark Anthony* was left unfinished–later completed by Muhammad Abd Al Wahhāb–it was for the entirety of his work and not just this last piece that he would be remembered.

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Hamad A'li Mohammad, *Sayyed Darwish: Biographie et Mélodies*, Cairo, general Egyptian conference for the structure and publication, 1970, 225 pages.

ΕΡΓΟΓΡΑΦΙΑ
ERGOGRAPHY

1. Sihtou wajdan
2. Hibbi da‘āni lilwisāl
3. Yā ‘udhayba-l-marshaf
4. Yā chadi-l-alhan
5. Yā tarā ba‘da-l-bi‘ād
6. Salla fina-ilahza hindiyya
7. Nammā dam‘ī
8. Munyatī ‘azza-stibārī
9. Kullamā rumtu-rtishāfan
10. Tif yā durrī bi-l-qanānī
11. Al‘azāra-l-mā’isāt
12. Yā bahjata-r-rūh
13. Bisifāten ja‘altani
14. Hayyaral-afkār
15. Anā ‘ishi’t
16. Dayya‘ti musta’bal hayātī
17. Anā hāwēt w-entahēt
18. ‘Awātfak di ashhar min nār
19. Fi Shar’i min
20. Yā Fu’ādī lēh bit‘sha’
21. El-habīb lel-hagri māyel
22. ‘Eshe’ti husnak

Ἑξήντα ἕξι τακατίκ, μεταξύ τῶν ὁποίων καί τά ἀκόλουθα παραδείγματα: / Sixty six taqātīq, among which we have the following examples:

Zūrūnī kulli sana marra
Il-hilwa di
Khafīf al-rūh
Tala‘a’t yā ma-hlā nūrhā
Ahuda-lli sār

Τριάντα θεατρικά φωνητικά ἔργα μέ 233 τραγούδια / Thirty musicals with 233 songs

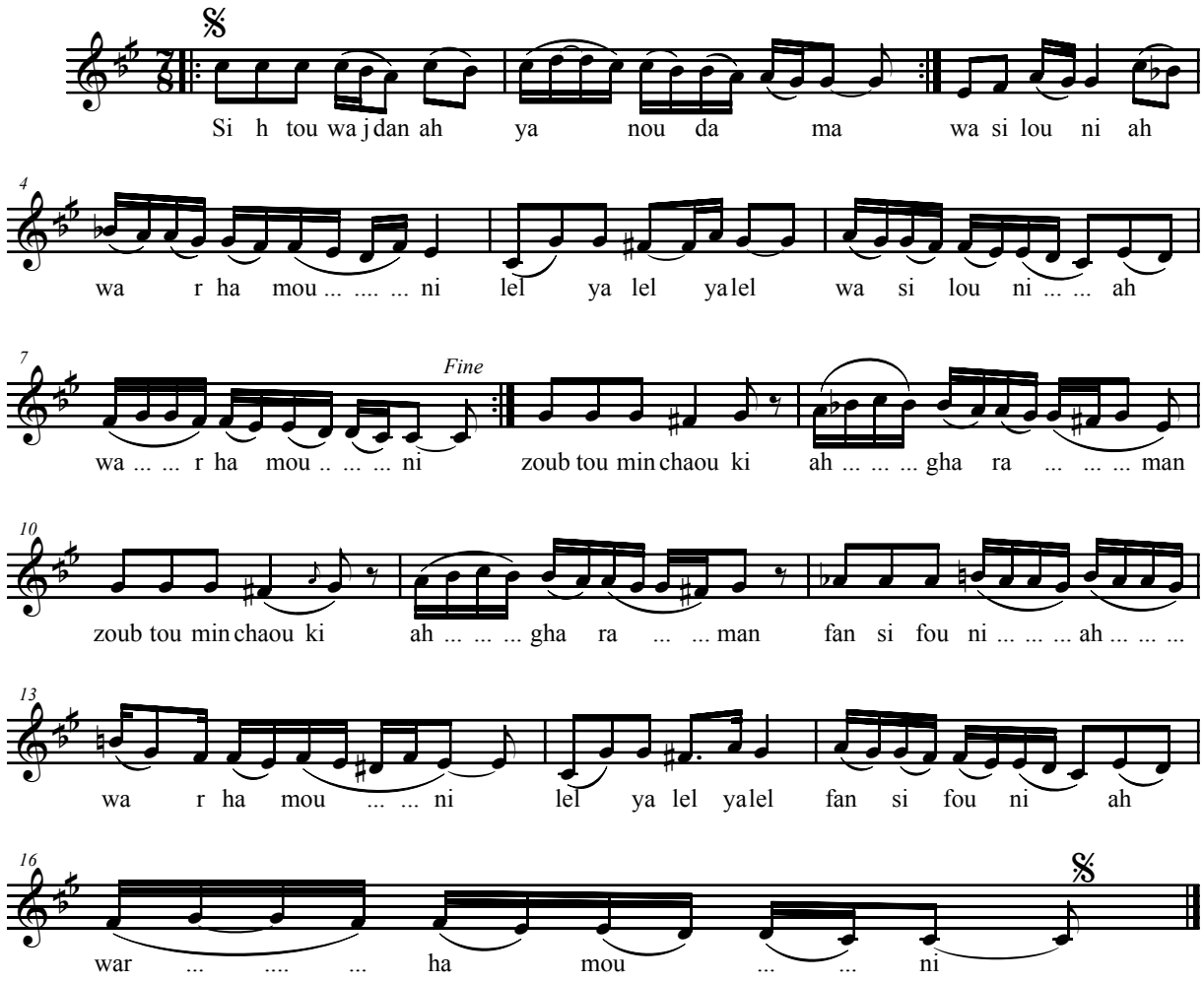
ΕΡΓΑ
WORKS

Opus 1

Mouwashshah Sihtou wajdan

Maqam Rast Sazkar

Iqa' a'araj — *Sayyed Darwish*

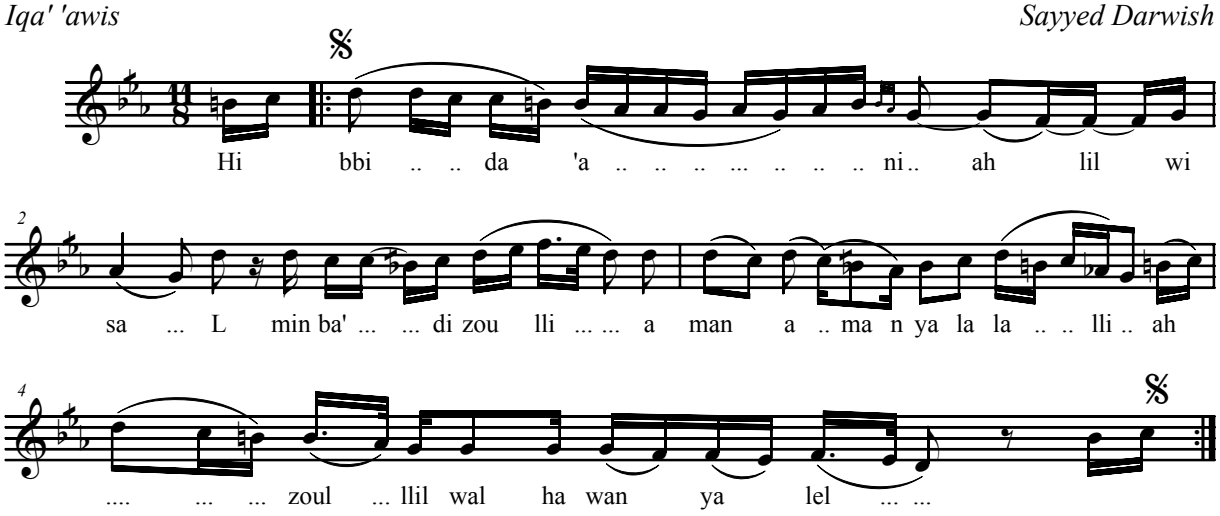


Opus 2

Mouwashshah Hibbi da'ani lilwisal

Maqam Qarjighar

Iqa' 'awis *Sayyed Darwish*

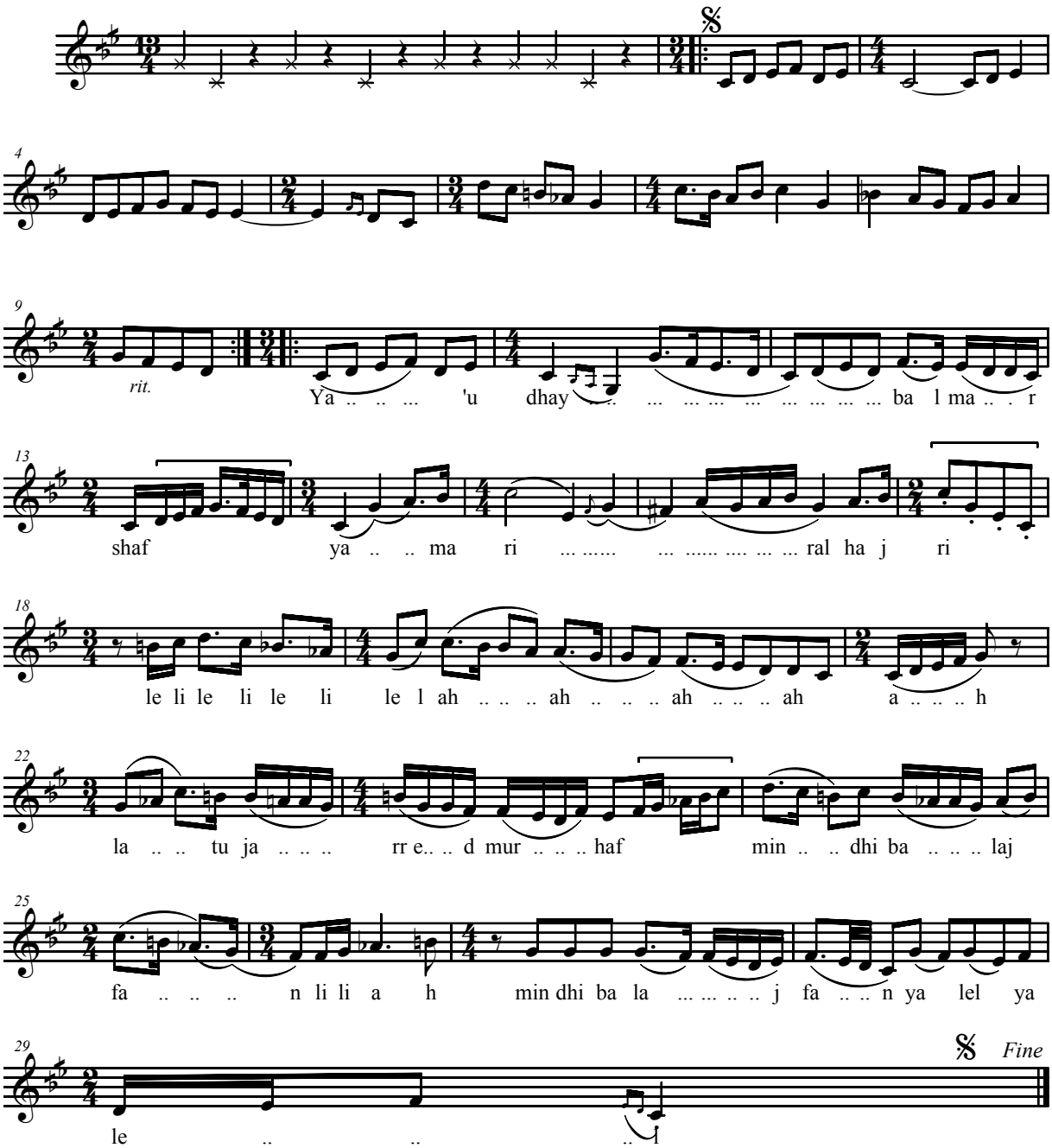


Opus 3

Mouwashshah Ya 'udhayba-l-marshaf

Maqam Rast Souznak

Murabba' *Sayyed Darwish*

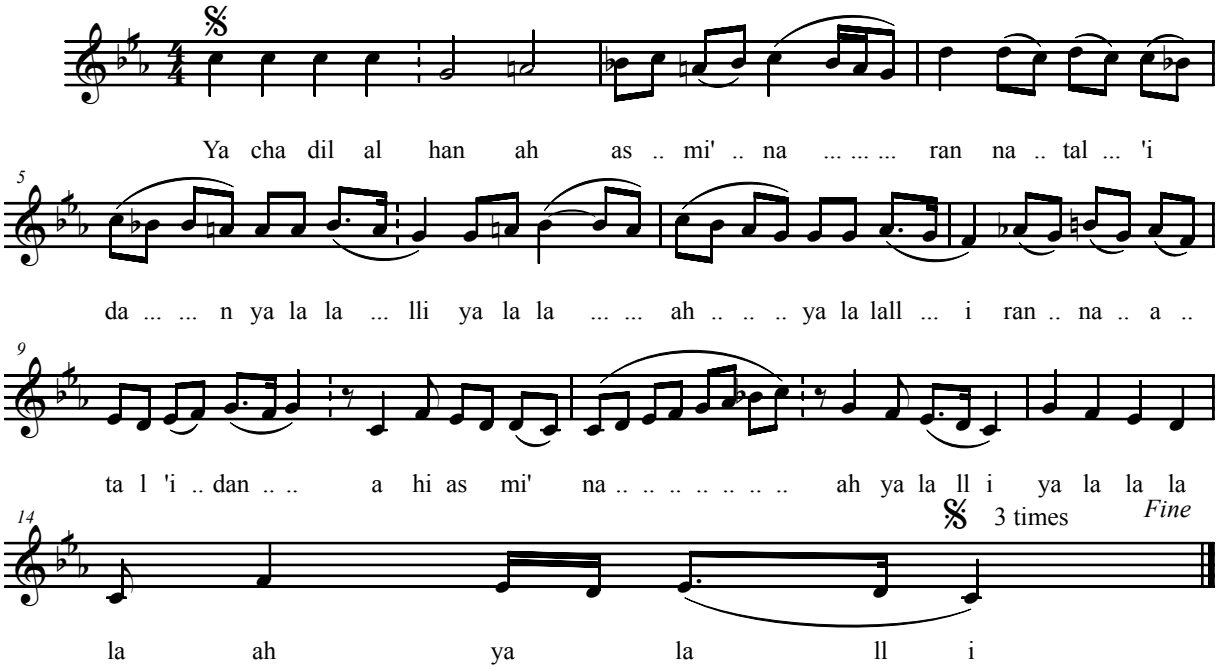


Opus 4

Mouwashshah Ya chadi -l alhan

Maqam Rast Souznak Do

Masmudi Kabir *Sayyed Darwish*

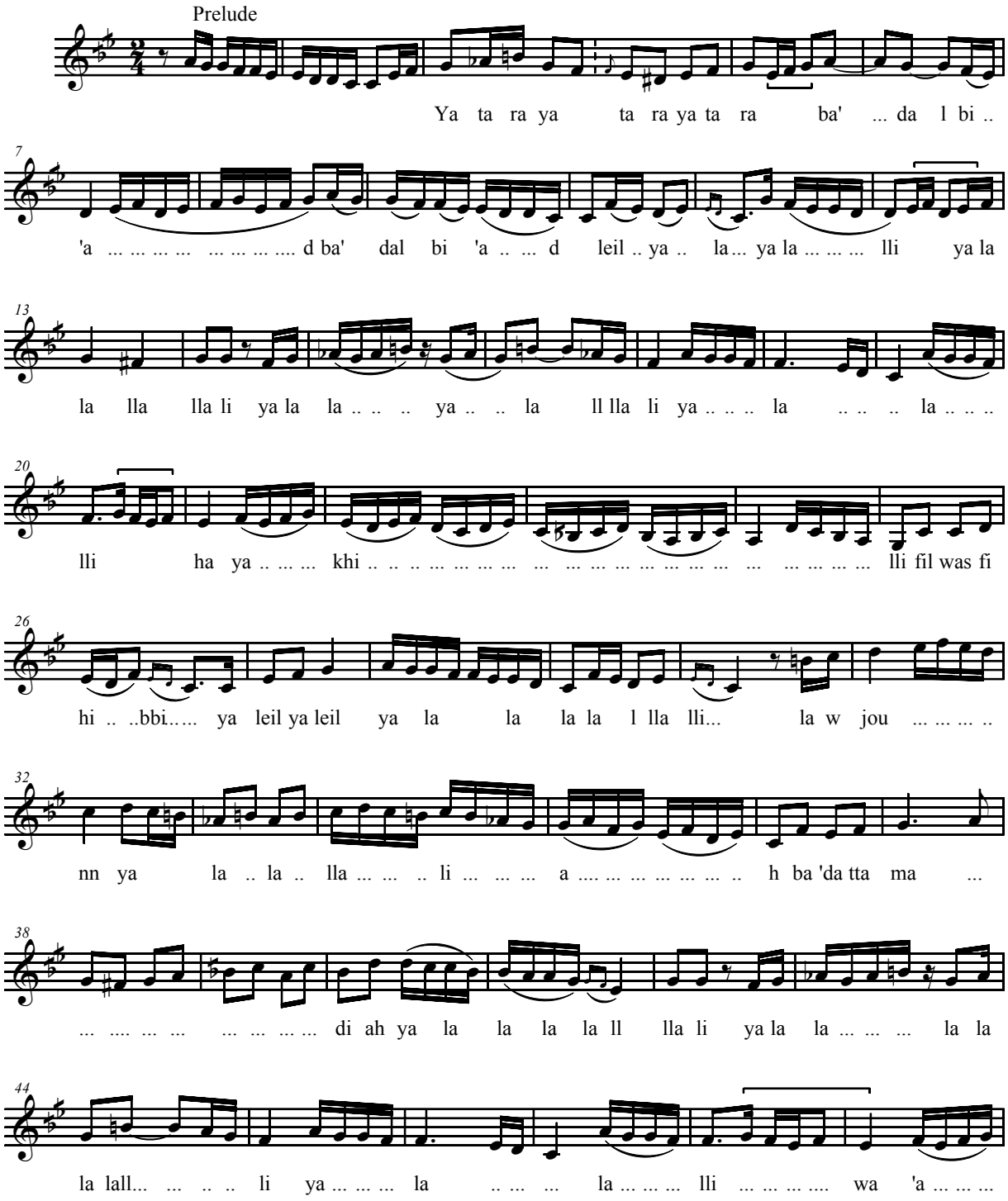


Opus5

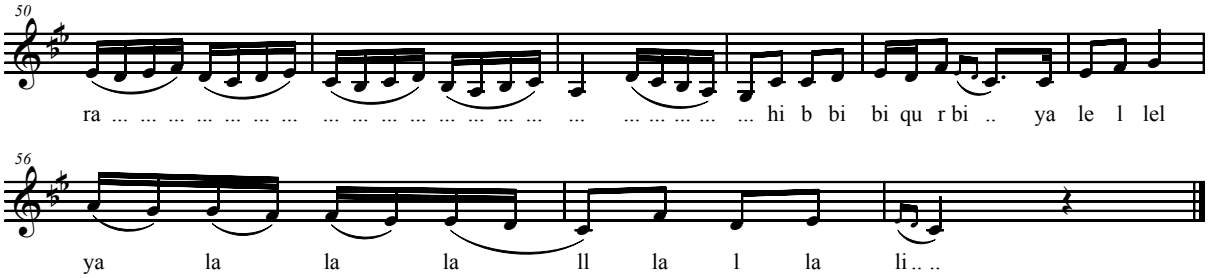
Mouwashshah Ya tara ba'da-l -bi'ad

Maqam Rast Souznak

Al Mouhajjar *Sayyed Darwish*



Ya tara ba'dal biad

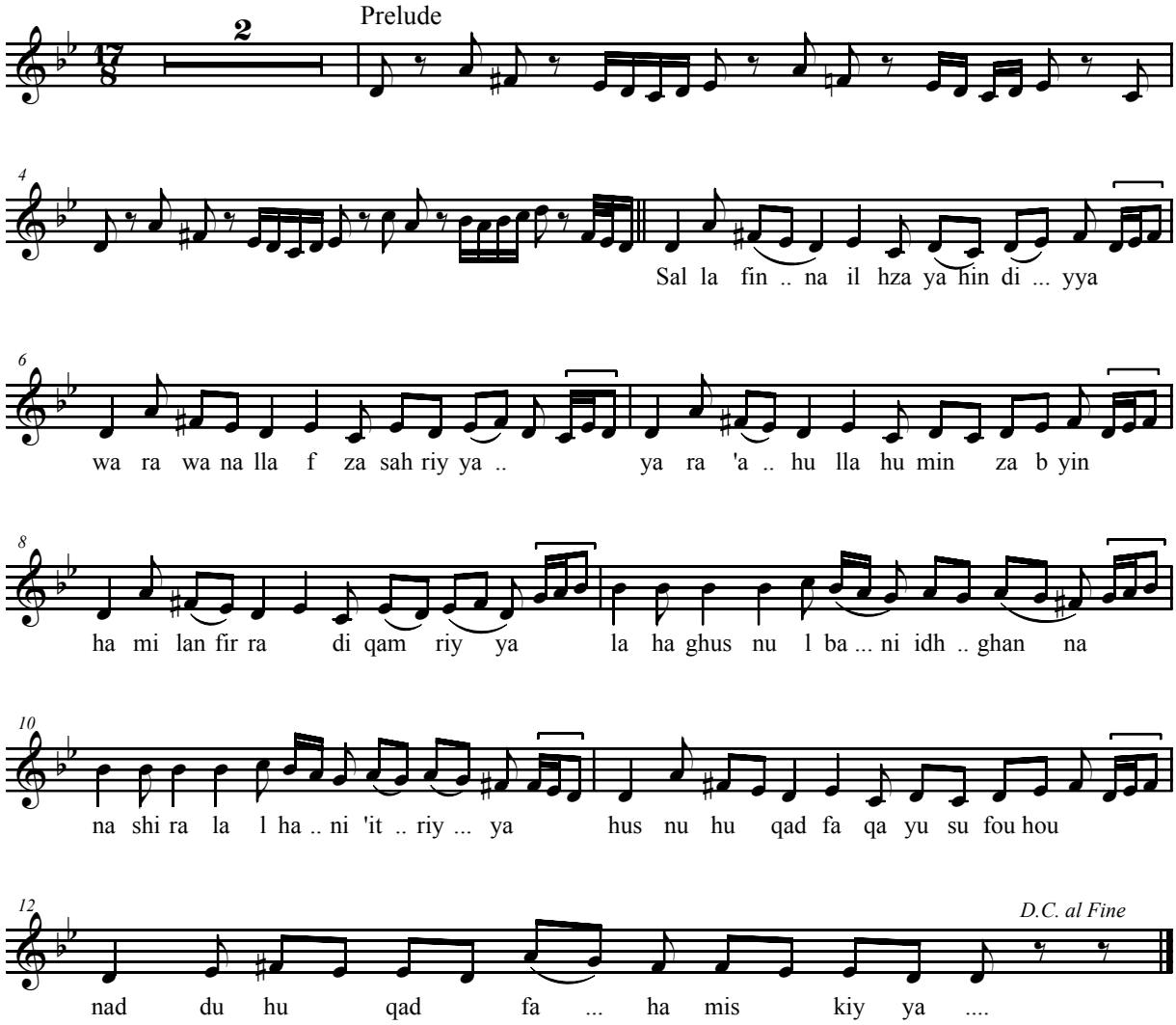


Opus 6

Muwashshah Salla fina-ilahza hindiyya

Maqam Hijaz

Khocharnak Sayyed Darwish



Opus 7

Mouwashshah Namma dam'i

Maqam Hizaj

Oghrok

Sayyed Darwish
Lyrics: Anciennes

Prelude

Nam ... ma dam

6

'i min 'u yu ... ... ni .. wa na ... ma fi .. ... fu 'a den qa li qi fi fu 'a

11

I+II+III

den qa li qi

Khana

kam u na ... di hi wa na ... ...

15

ri ad ra ma kam u na di hi wa na ... . ri ... ad ra ma wa ha sha

20

debut de la final

'i qad wa qad wa ha sha 'i ... ... qad wa qad

26

phrase conclusive

hi ... na na da ni i li ... ... dha kal hi ma gha ... .. ba 'ann ...

31

Fine

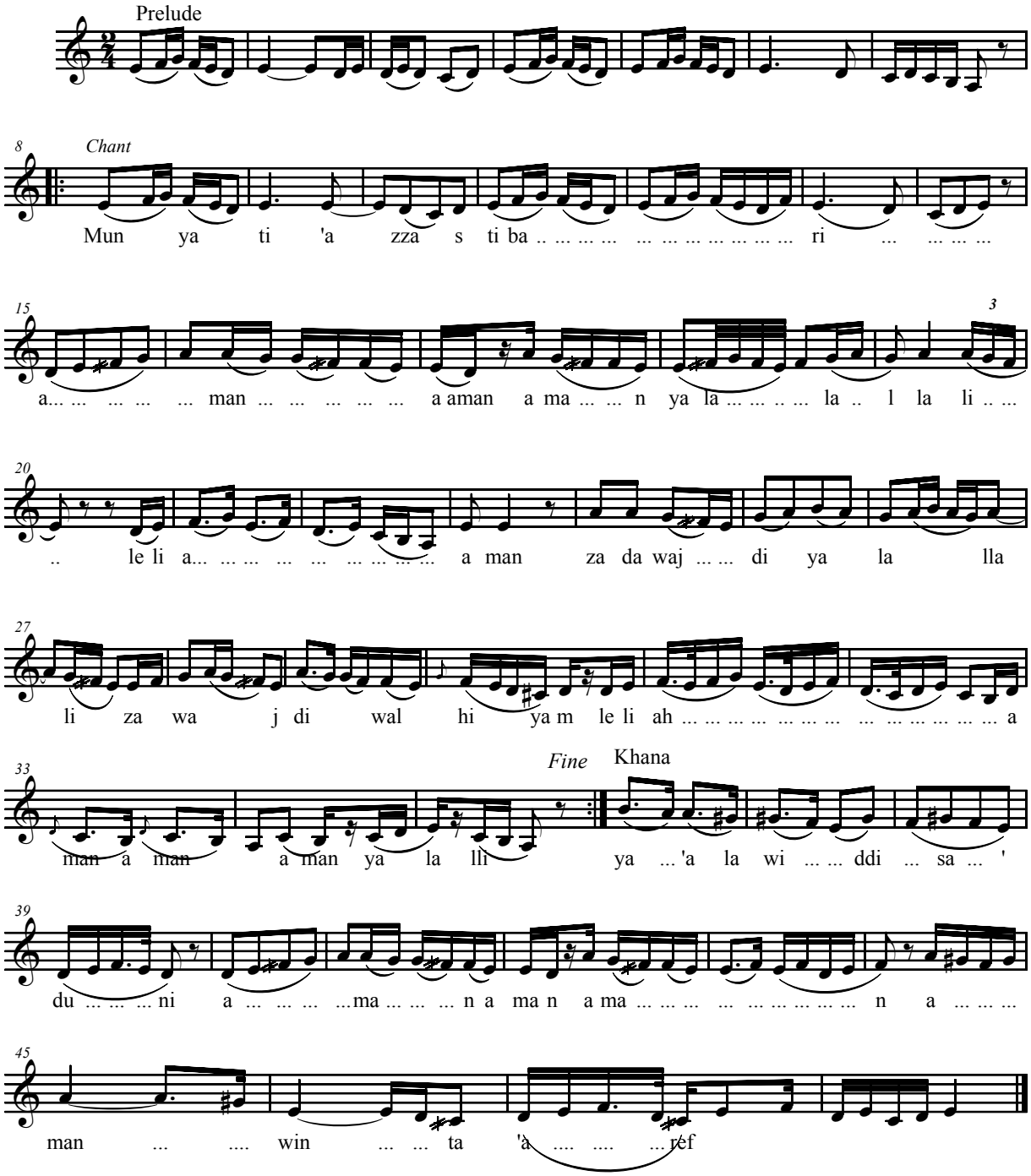
'i wab ta 'ad gha ba 'ann ni wab ta 'ad

Opus 8

Mouwashshah Munyati 'azza stibari

Maqam Nahawand Rast

Al Mouhajjar — *Sayyed Darwish*

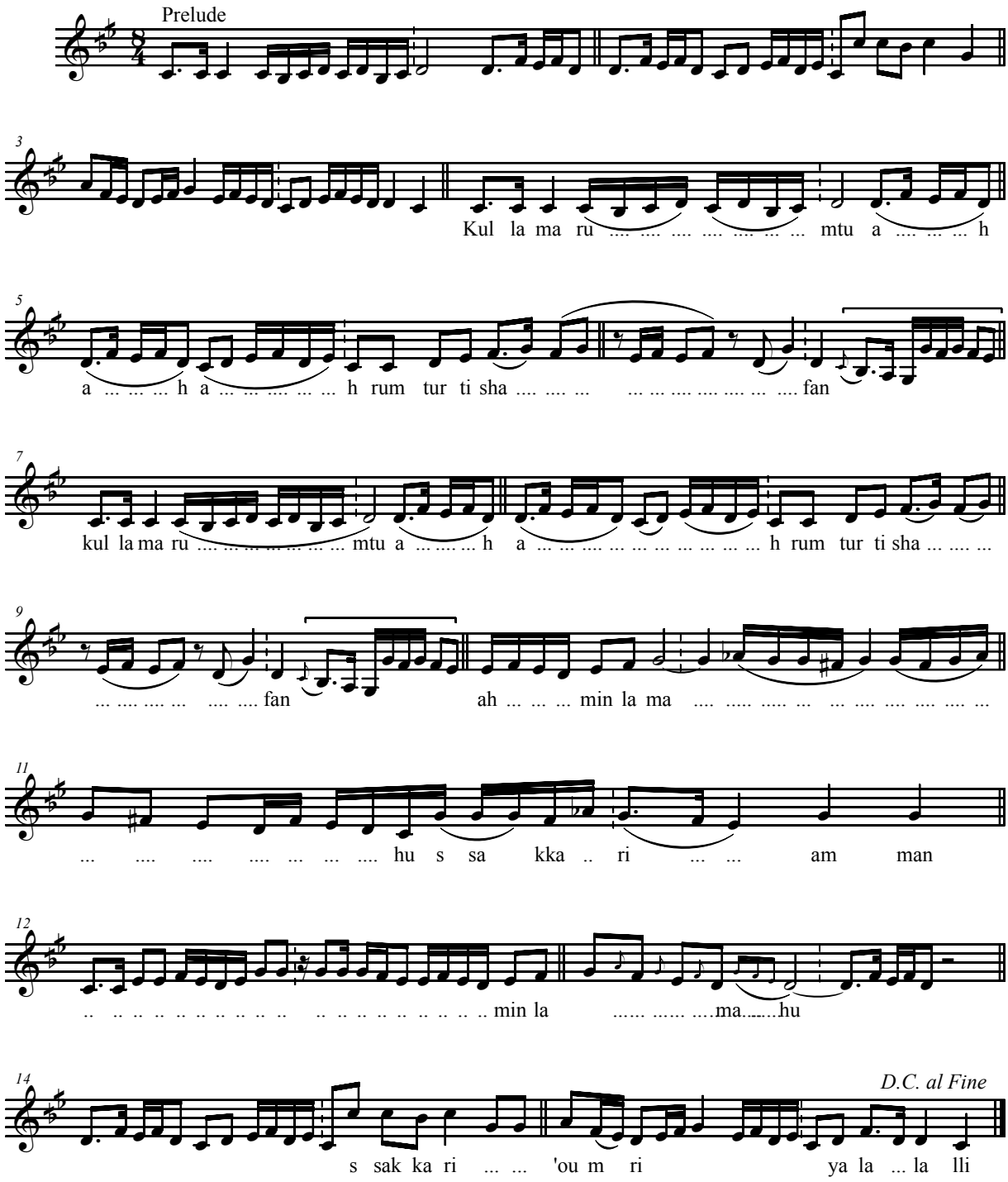


Opus 9

Mouwashshah Kullama rumtu rtishafan

Maqam Rast

Masmoudi Kabir *Sayyed Darwish*

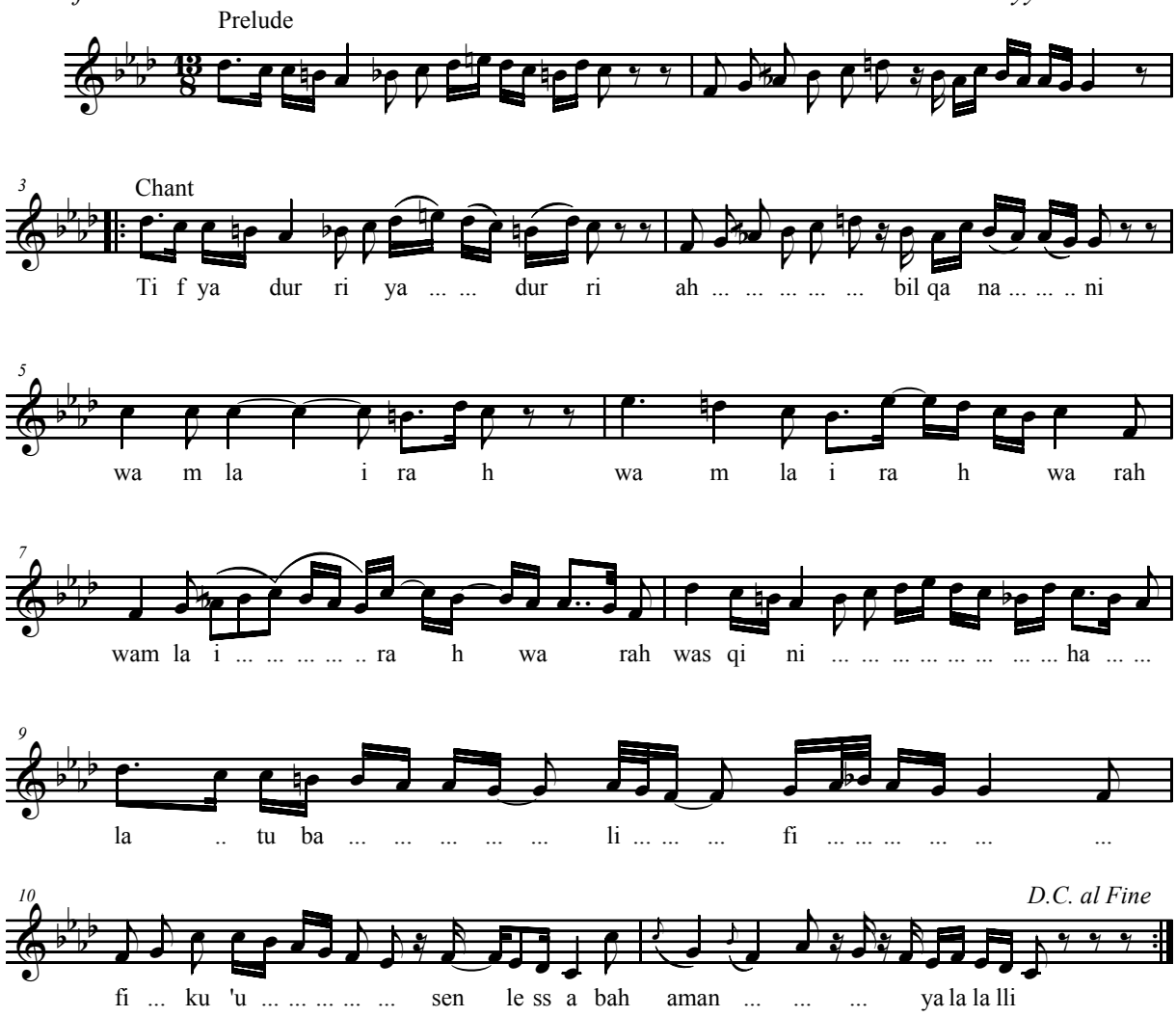


Opus 10

Mouwashshah Tif ya durri bi-l-qanani

Maqam Hijaz Kar Kurdi

Zharafat *Sayyed Darwish*

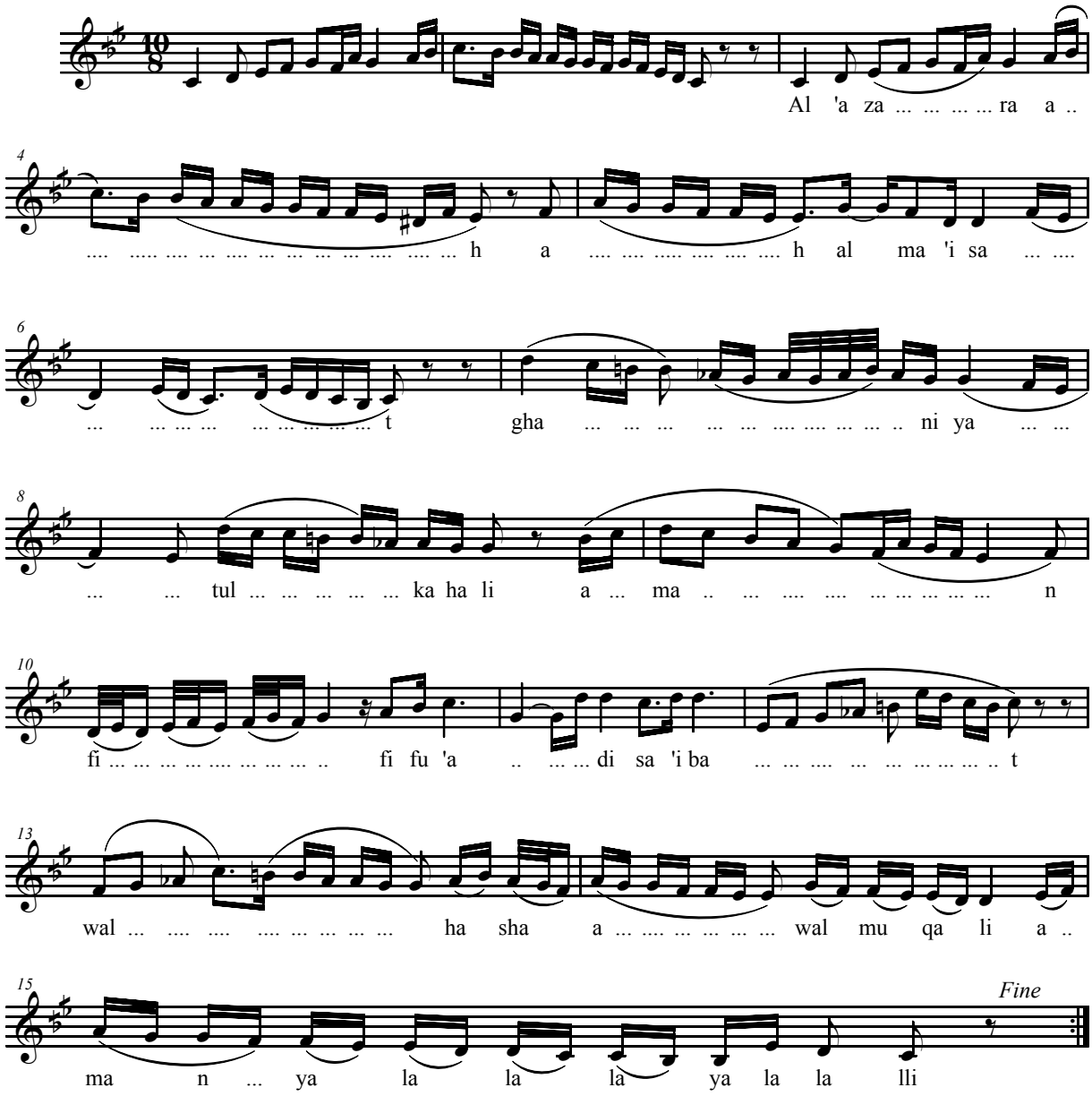


Opus 11

Mouwashshah Al 'azara- l- Mai'sat

maqam Rast Souznak

Sama'i Thaqil *Sayyed Darwish*

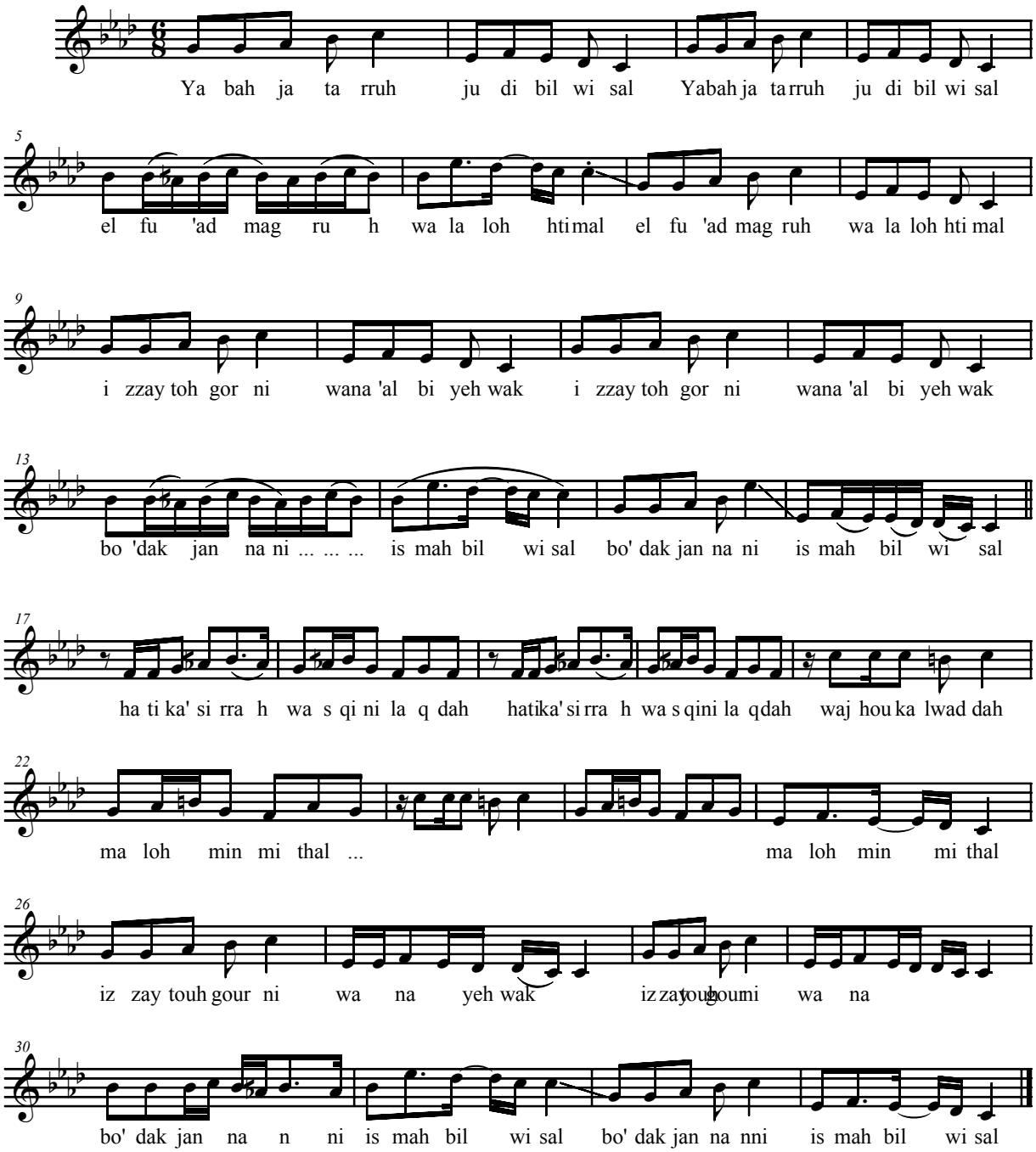


Opus 12

Mouwashshah Ya bahjata -r-ruh

Maqam Hijaz Kar Kordi

Oghrok *Sayyed Darwish*



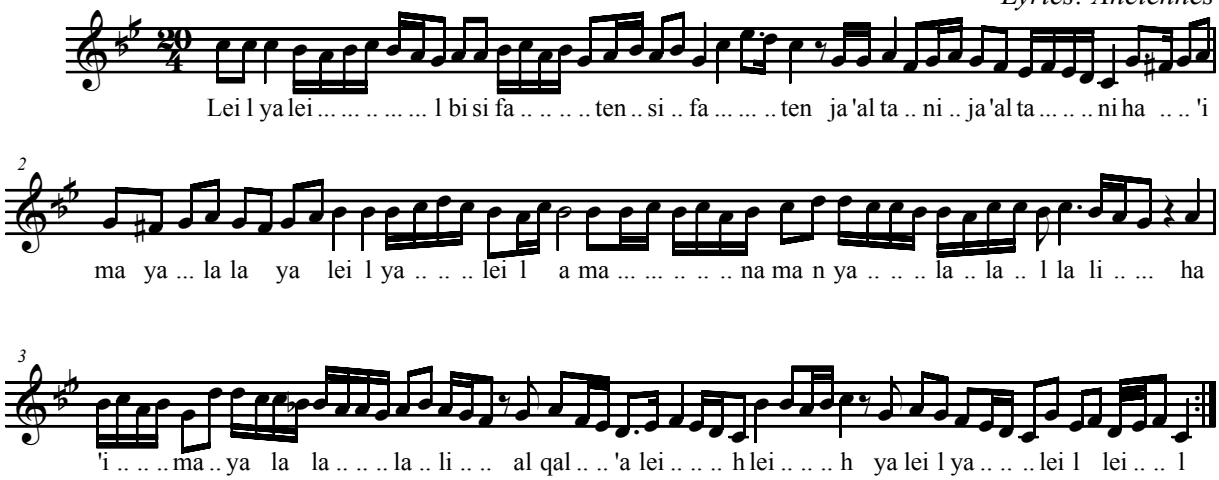
Opus 13

Mouwashshah Bisifaten ja'altani

Maqam Rast

Al fakhit

Sayyed Darwish
Lyrics: Anciennes

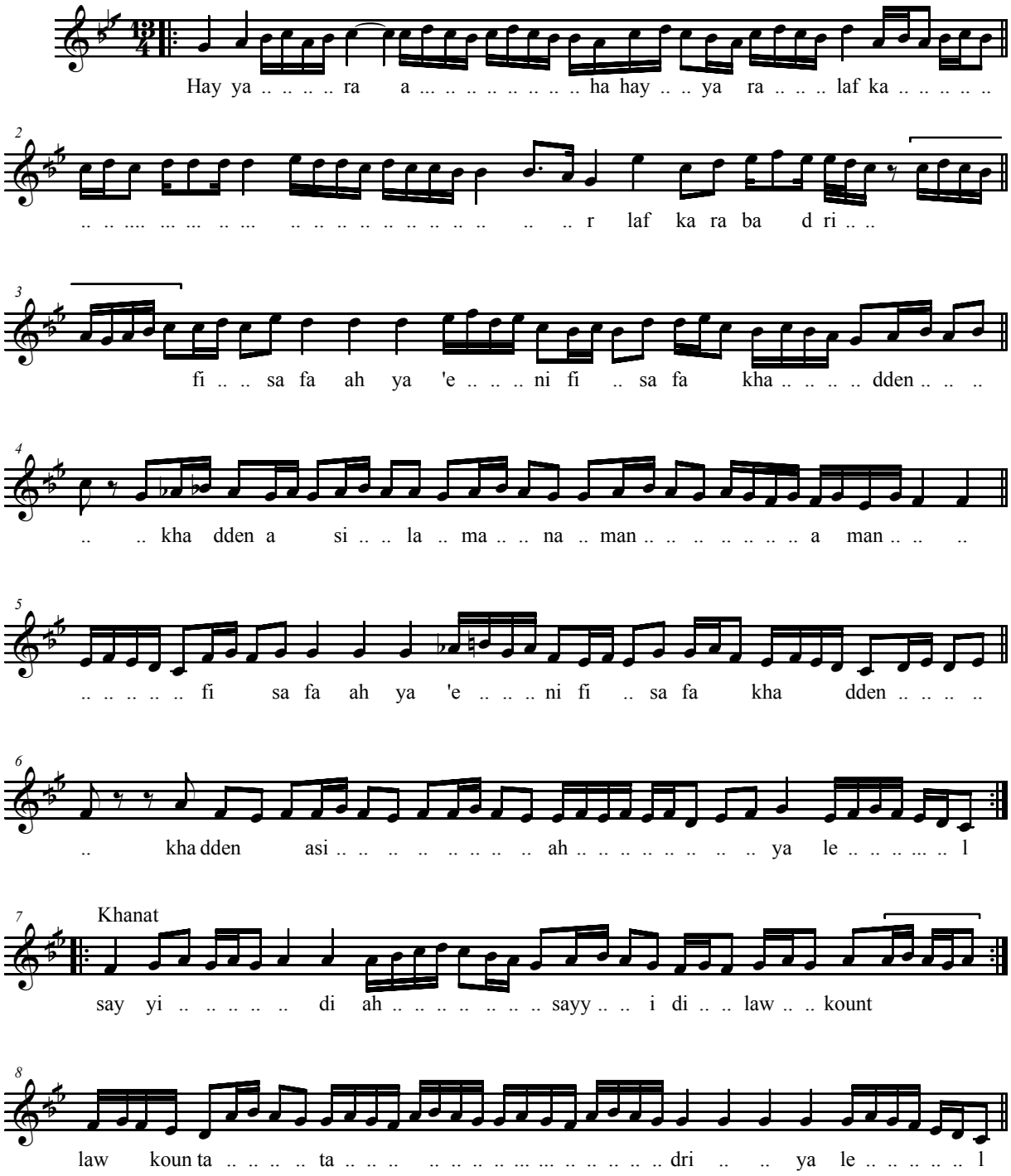


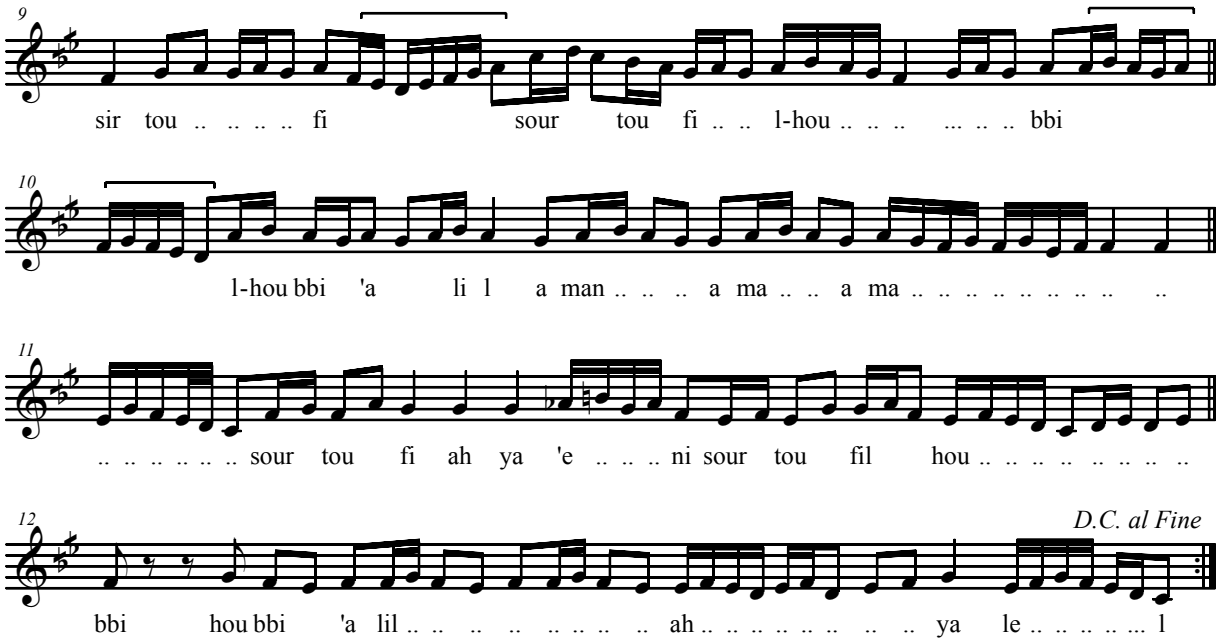
Opus 14

Mouwashshah Hayyaral- afkar

Maqam Rast

Mourabba' *Sayyed Darwish*

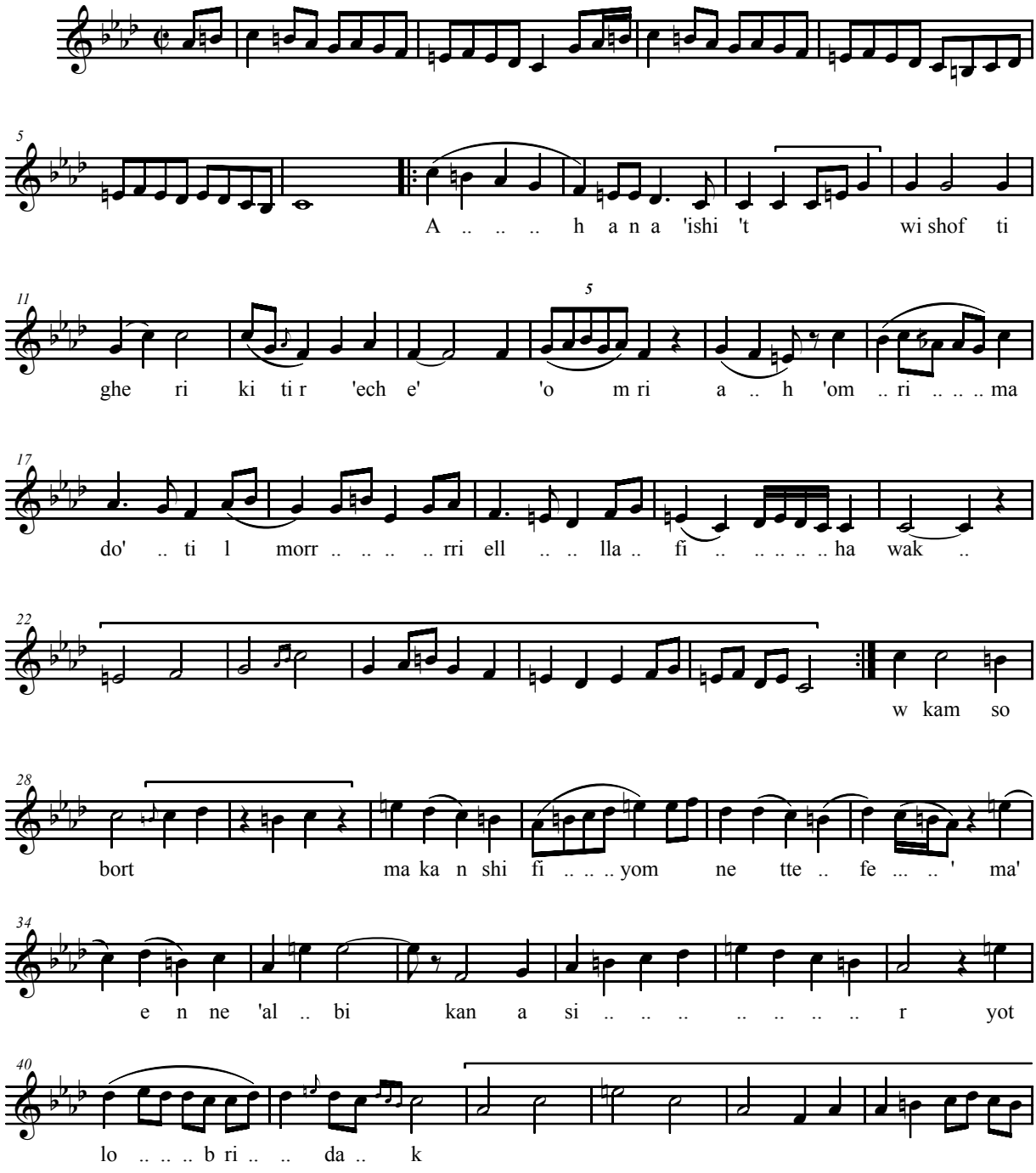



9
sir tou .. .. fi sour tou fi .. .. l-hou .. .. bbi
10
l-hou bbi 'a li l a man .. .. .. a ma .. .. a ma .. ..
11
.. .. sour tou fi ah ya 'e .. .. .. ni sour tou fil hou .. ..
12
D.C. al Fine
bbi hou bbi 'a lil .. .. ah .. .. ya le l

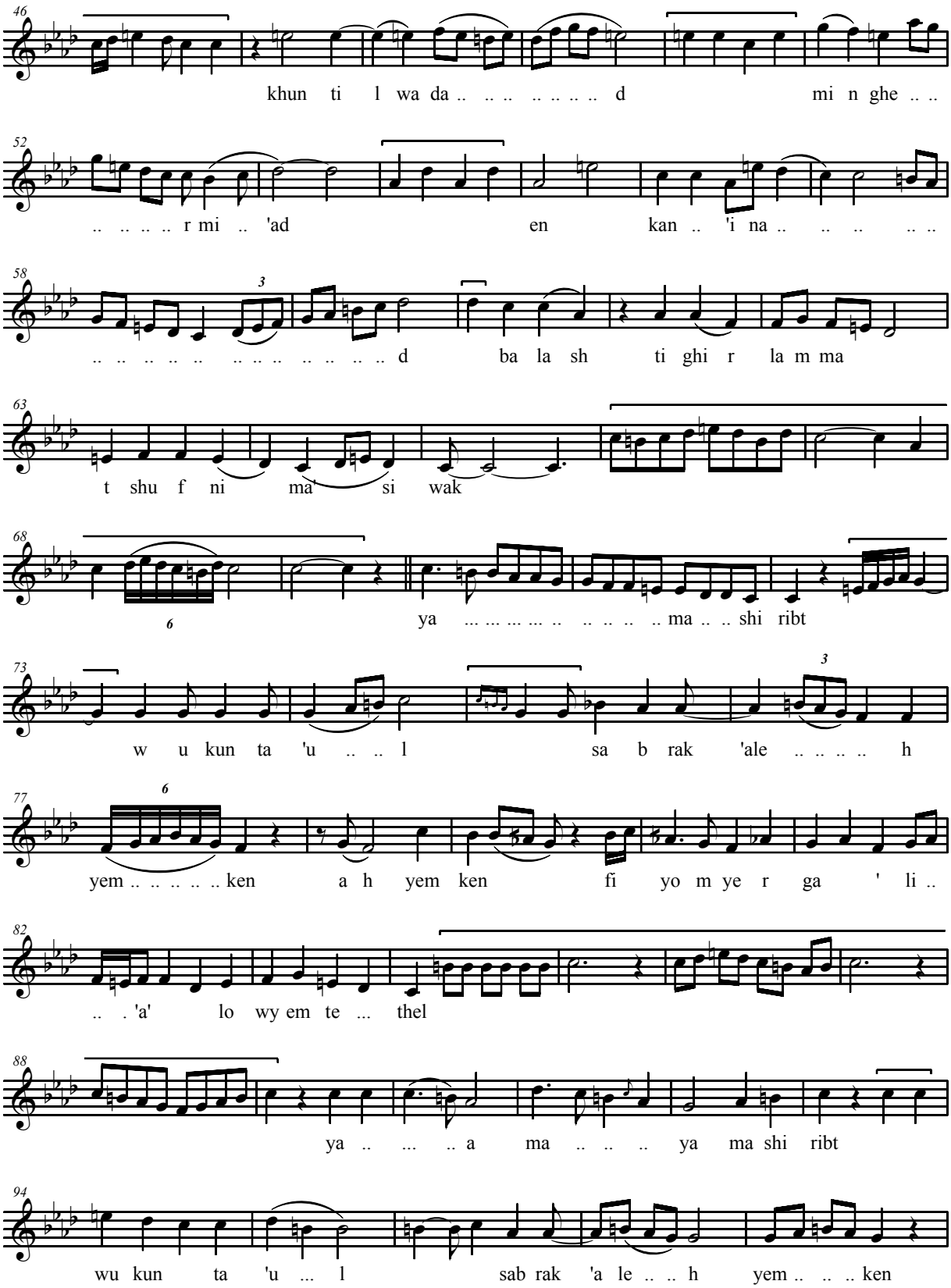
Opus15

Dawr Ana 'ishi't

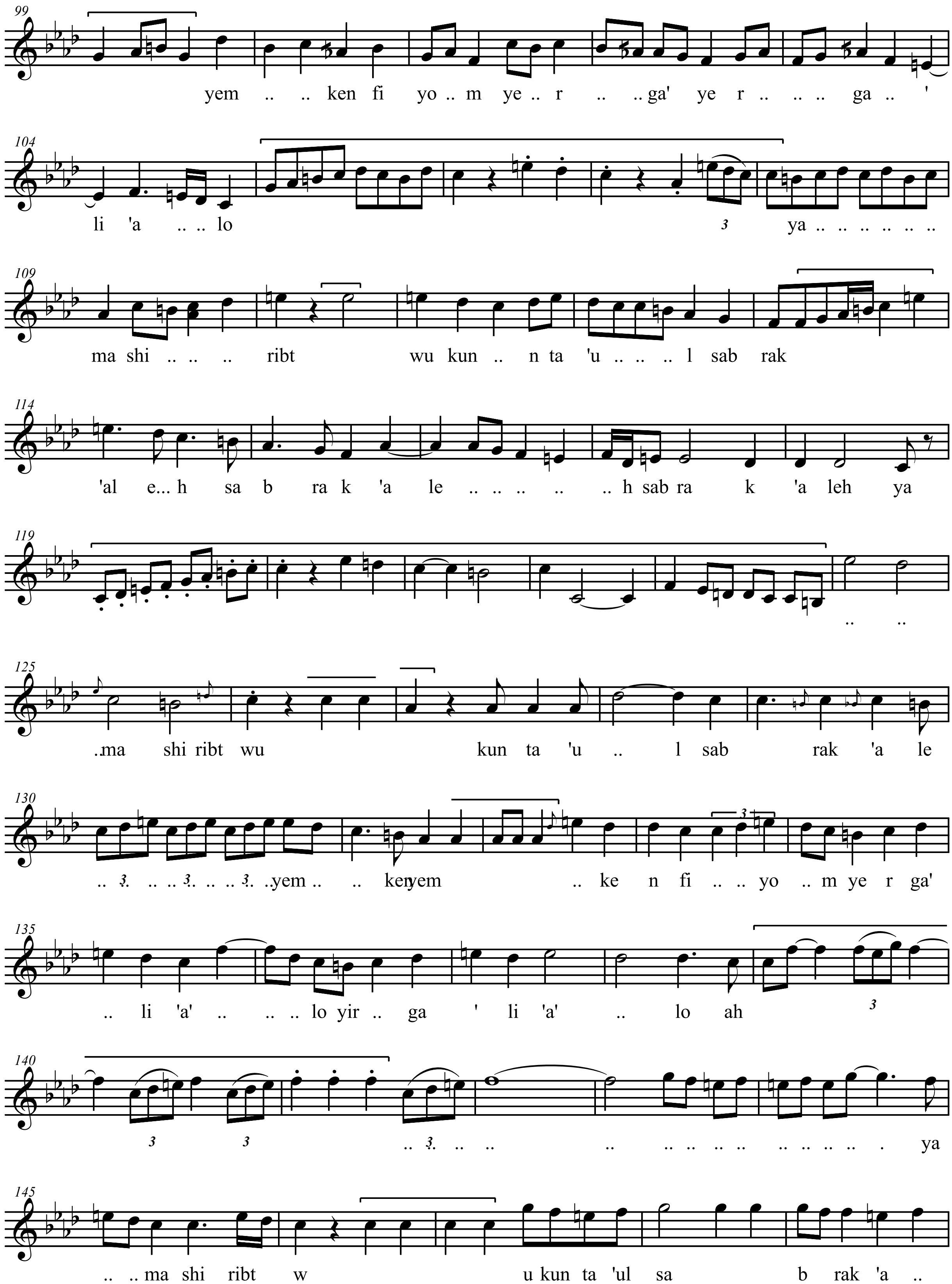
Sayyed Darwish



Ana 'ishi't


46
khun ti l wa da .. .. d mi n ghe .. ..
52
.. .. r mi .. 'ad en kan .. 'i na .. ..
58
.. .. d ba la sh ti ghi r la m ma
63
t shu f ni ma' si wak
68
ya ... ... ma .. .. shi ribt
73
w u kun ta 'u .. .. l sa b rak 'ale .. .. h
77
yem .. .. ken a h yem ken fi yo m ye r ga ' li ..
82
.. . 'a' lo wy em te ... thel
88
ya .. .. a ma .. .. .. ya ma shi ribt
94
wu kun ta 'u ... l sab rak 'a le .. .. h yem .. .. .. ken

Ana 'ishi't


yem .. .. ken fi yo .. m ye .. r .. .. ga' ye r .. .. .. ga .. '
li 'a .. .. lo
ya .. ..
ma shi .. .. .. ribt wu kun .. n ta 'u .. .. .. l sab rak
'al e... h sa b ra k 'a le .. .. h sab ra k 'a leh ya
.. ..
.ma shi ribt wu kun ta 'u .. l sab rak 'a le
.. .. yem .. .. kenyem .. ke n fi .. .. yo .. m ye r ga'
.. li 'a' .. .. .. lo yir .. ga ' li 'a' .. lo ah
.. .. ya
.. .. ma shi ribt w u kun ta 'ul sa b rak 'a ..

Ana 'ishi't

150
le ... . h .. .. yim .. .. ..ken fi .. .. ..yom .. .. .. yer .. .. ga .. ' a h yer ..

155
ga ' li .. 'a .. .. ' lo .. .. yem te .. thel la .. ken .. .. .. ba 'a ta

160
b 'ak .. ke dah ke dah ke dah wa na a' mel e .. .. .. h .. ..

165
.. .. ya

171
.. ..ma shi ribt ya

176
.. .. ma shi ribt ya

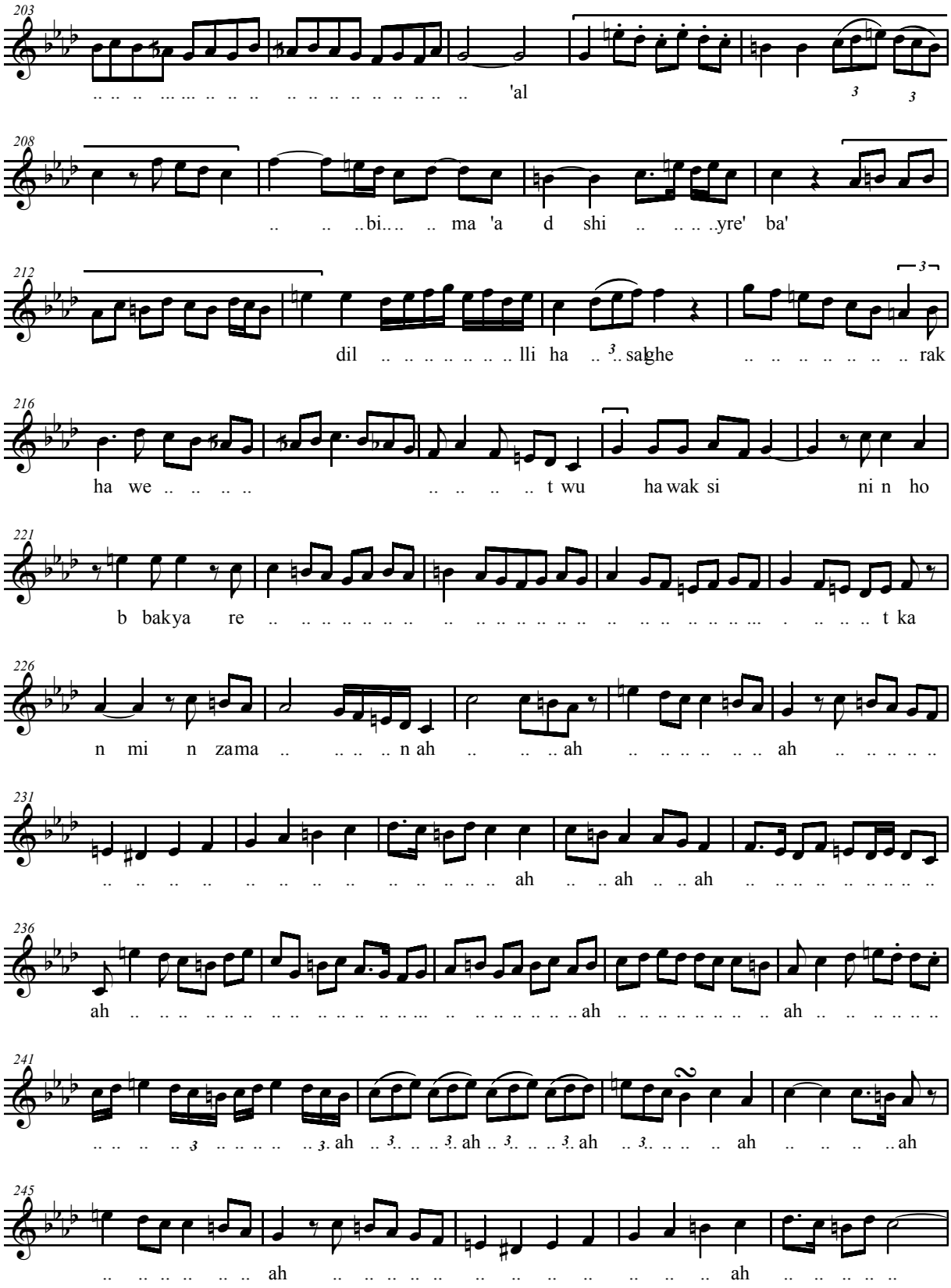
182
.. .. ma shi ribt w u kun t a

187
'u .. .. l sa b ra k 'a .. le h .. ..yem .. 3..ken fi ..yom.. yer

192
.. ..ga' yer .. .. .. ga' .. .. li 'a ' .. lu yem te thel la ken

198
ba 'a ta b 'ak ke .. da h ke .. ..dah .. .. wa .. n a' me l e h .. .. ..

Ana 'ishi't


203
'al
208
bi ma 'a d shi yre' ba'
212
dil lli ha sa lghe rak
216
ha we t wu ha wak si ni n ho
221
b bakya re t ka
226
n mi n zama n ah ah ah
231
ah ah ah
236
ah ah ah
241
ah ah ah ah
245
ah ah

Ana 'ishi't

250
.. .. ya .. ..ma shi ribt wu kun ta 'ul sab rak 'a le .. ..

255
.. h ya .. ..ma shi ribt w u kun t 'u l sab rak 'a le .. ..

259
.. h yem ken fi yo m ye r ga' li 'a' .. lo .. ye m te .. the l la ken ba

263
'a tab 'ak ke dah ke dah ke dah ke dah ke dah ke dah wa na ' meleh

266
.. .. ya .. ma shi ribt wu kun .. ta 'ul sab rak

270
'a le .. .. h ya .. .. .. ma .. .. shi ri bt w u kunt a 'u

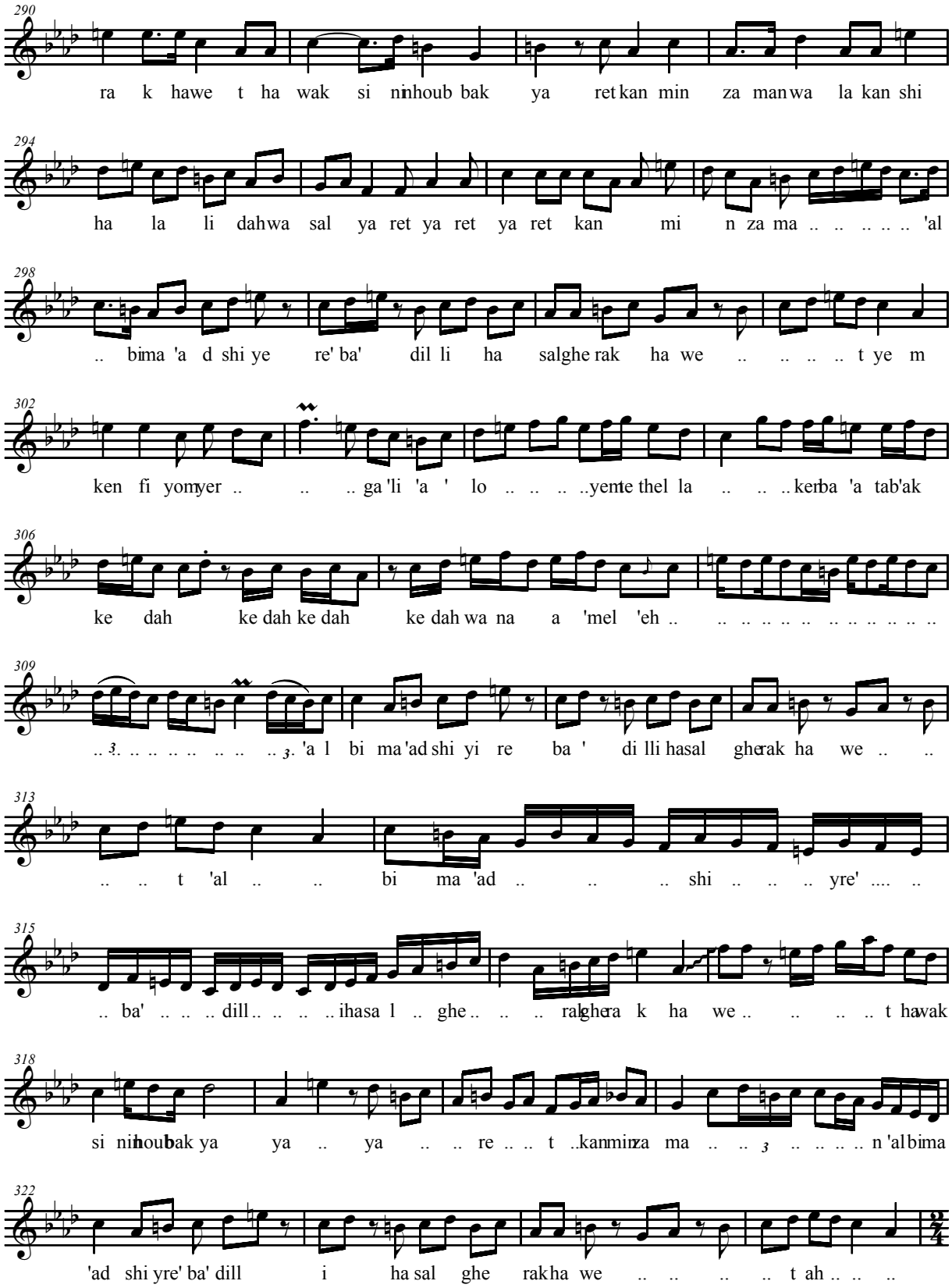
274
l sabrak 'a leh .. .. 'al bi ma 'ad shi yre' .. .. .. ba' .. di ll i

278
ha sal ghe rak ha we t gherak ou ha wak si nin hou bba .. k ha wak si

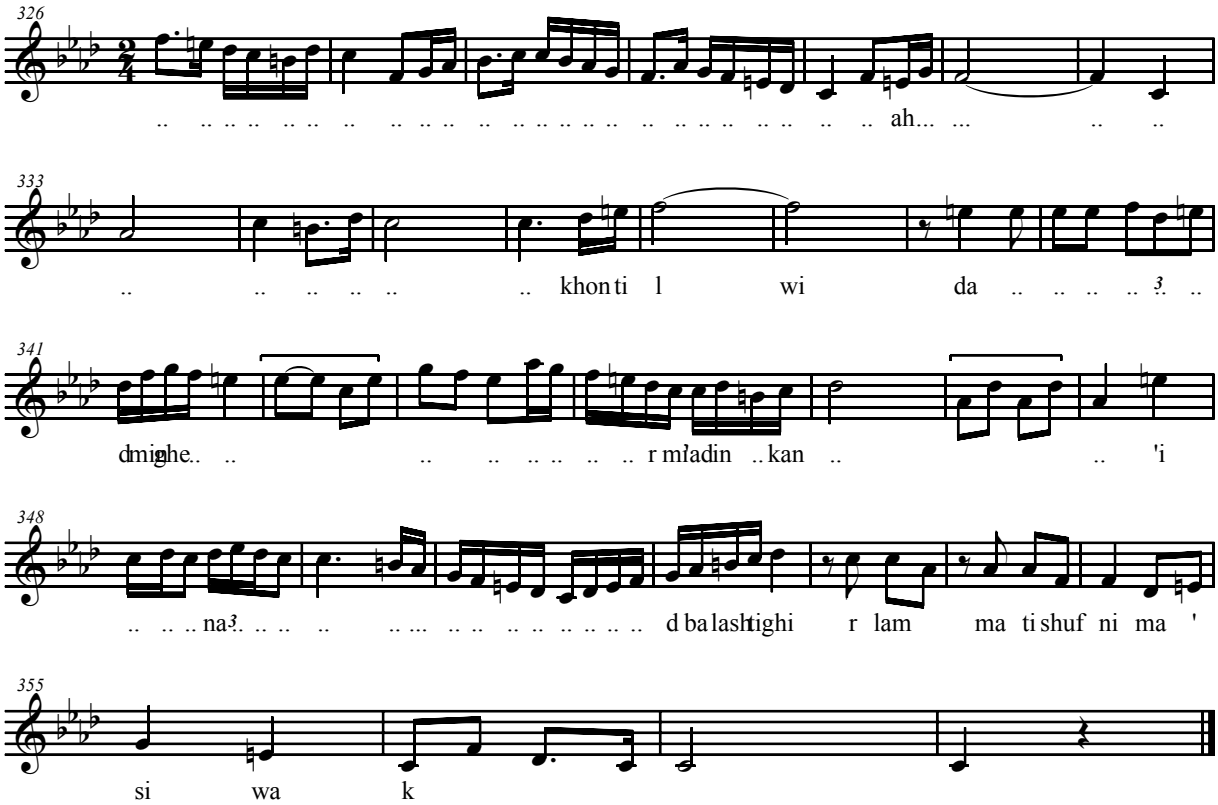
282
nin hou b ba k ya re t ya re t kan .. mi n zama n .. mi n zama .. .. n

286
ya .. .. .. ma shi ribt w u kun t a 'u l sabrak 'a .. le .. .. h ghe

Ana 'ishi't


290
ra k hawe t ha wak si ninhoub bak ya ret kan min za manwa la kan shi
294
ha la li dahwa sal ya ret ya ret ya ret kan mi n za ma .. .. 'al
298
.. bima 'a d shi ye re' ba' dil li ha salghe rak ha we .. .. t ye m
302
ken fi yomyer .. .. .. ga 'li 'a ' lo .. ..yemte thel la .. .. ..kenba 'a tab'ak
306
ke dah ke dah ke dah ke dah wa na a 'mel 'eh .. ..
309
.. 3. .. .. 3. 'a l bi ma 'ad shi yi re ba ' di lli hasal gherak ha we .. ..
313
.. .. t 'al .. .. bi ma 'ad .. .. .. shi .. .. .. yre' .... ..
315
.. ba' .. .. .. dill .. .. ihasa l .. ghe .. .. .. ralghera k ha we .. .. t hawak
318
si ninhoubak ya ya .. ya .. .. re .. .. t ..kanminza ma .. .. 3 .. .. n 'albima
322
'ad shi yre' ba' dill i ha sal ghe rakha we .. .. t ah .. .. ..

Ana 'ishi't

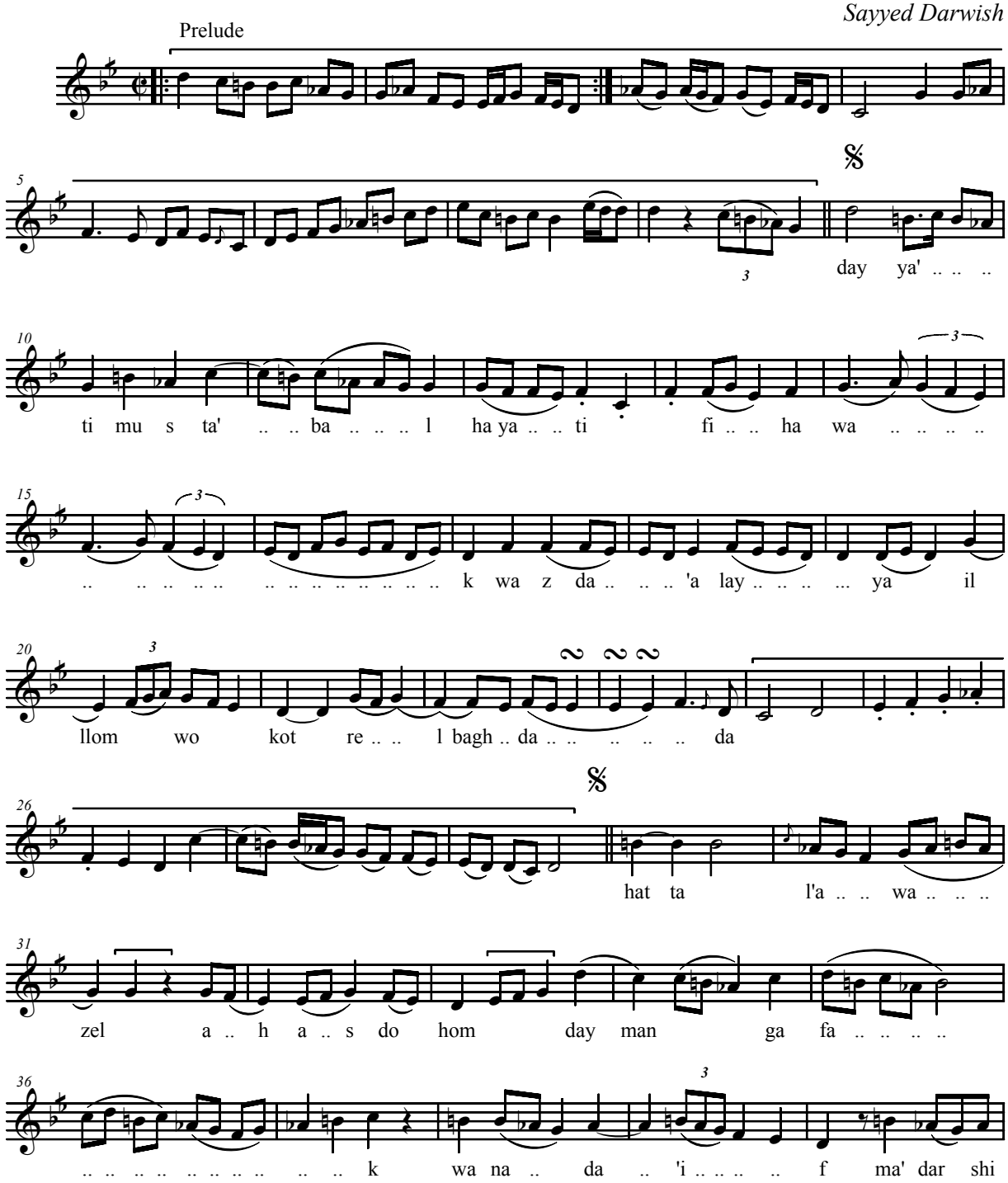

326
ah...
333
khon ti l wi da
341
dmighe
r mladin kan 'i
348
na
d ba lash tighi r lam ma ti shuf ni ma '
355
si wa k

Opus 16

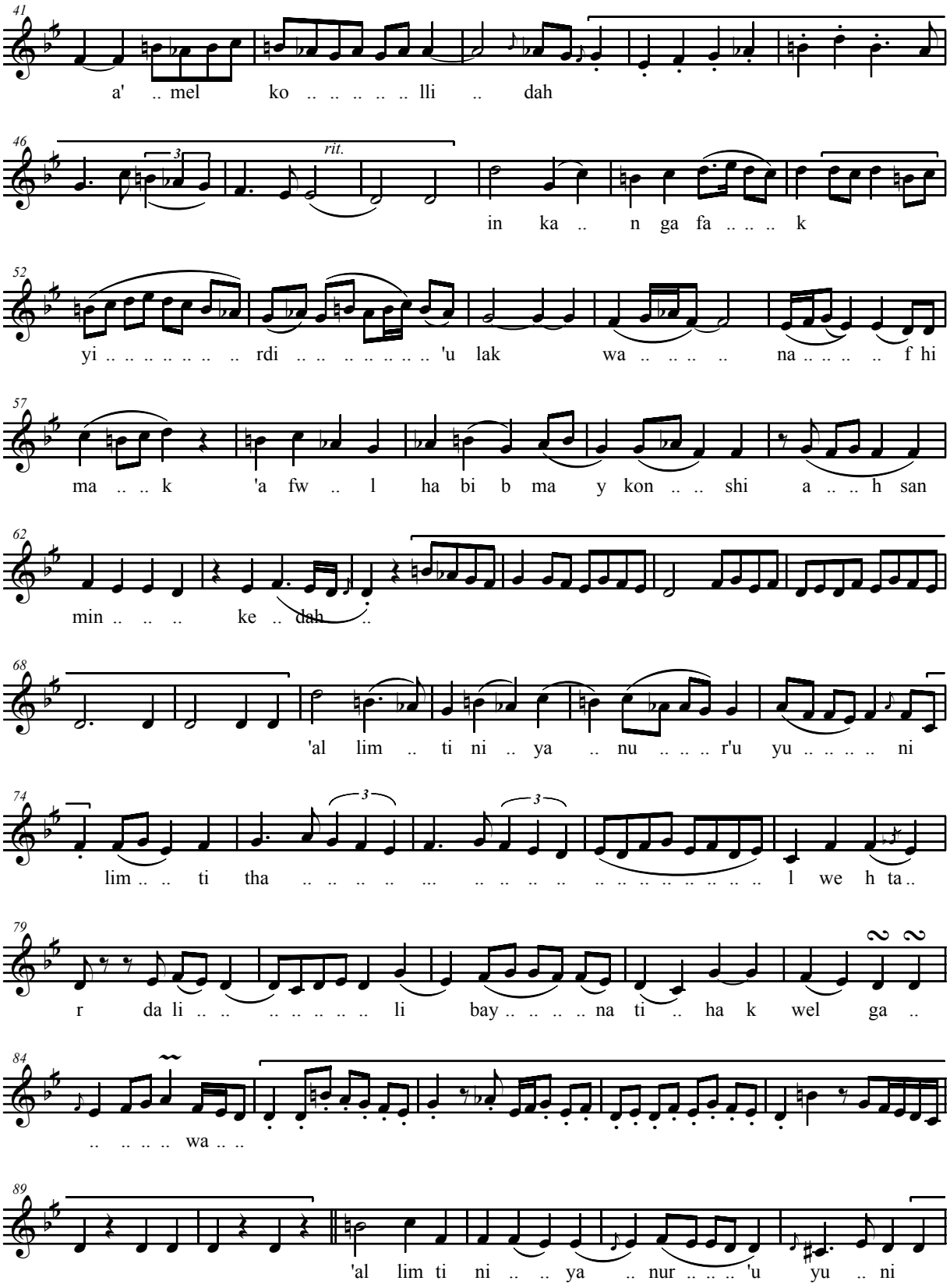
Dawr Dayya'ti musta'bal hayati

Maqam Bayati Shouri

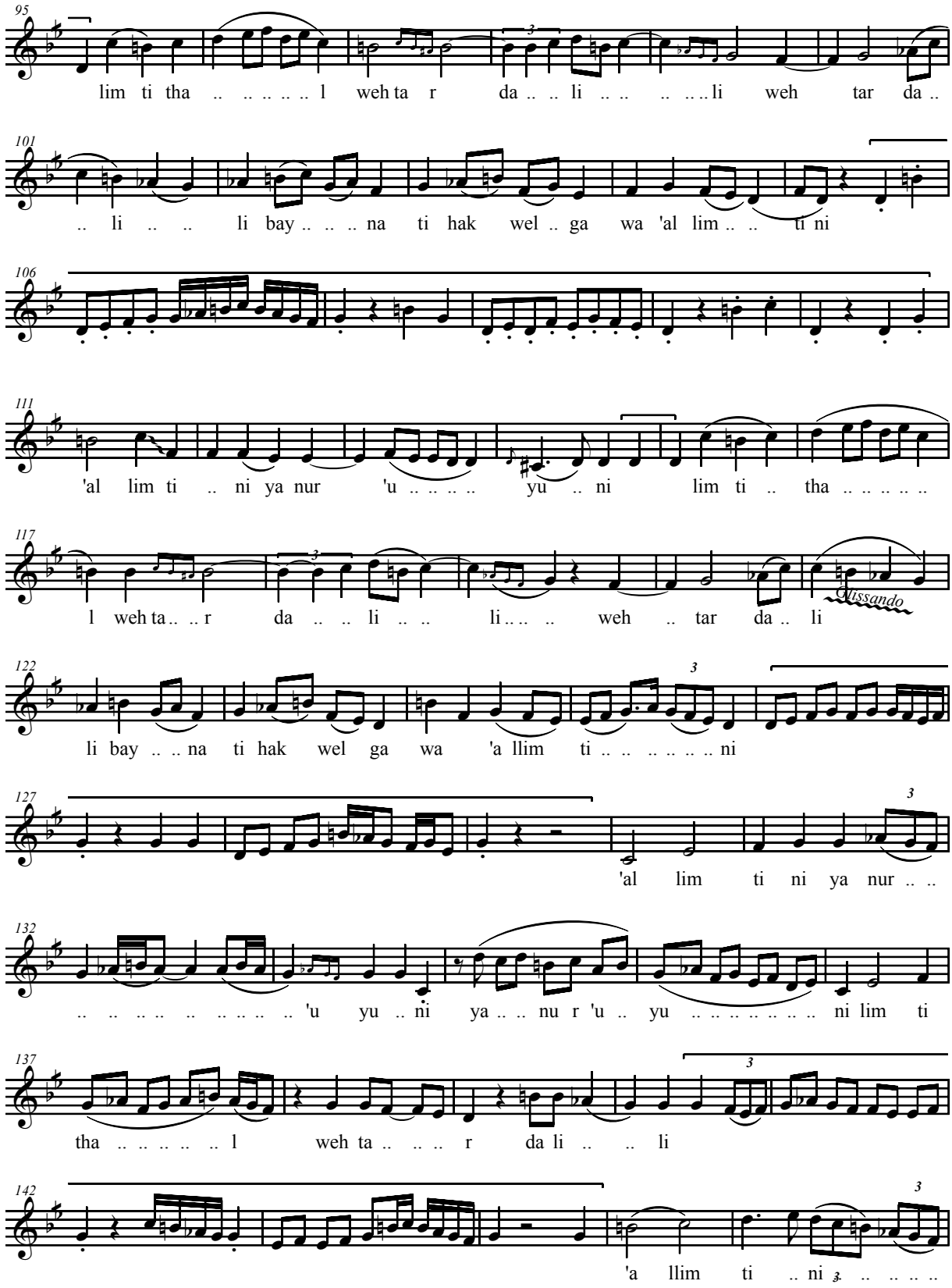
Sayyed Darwish



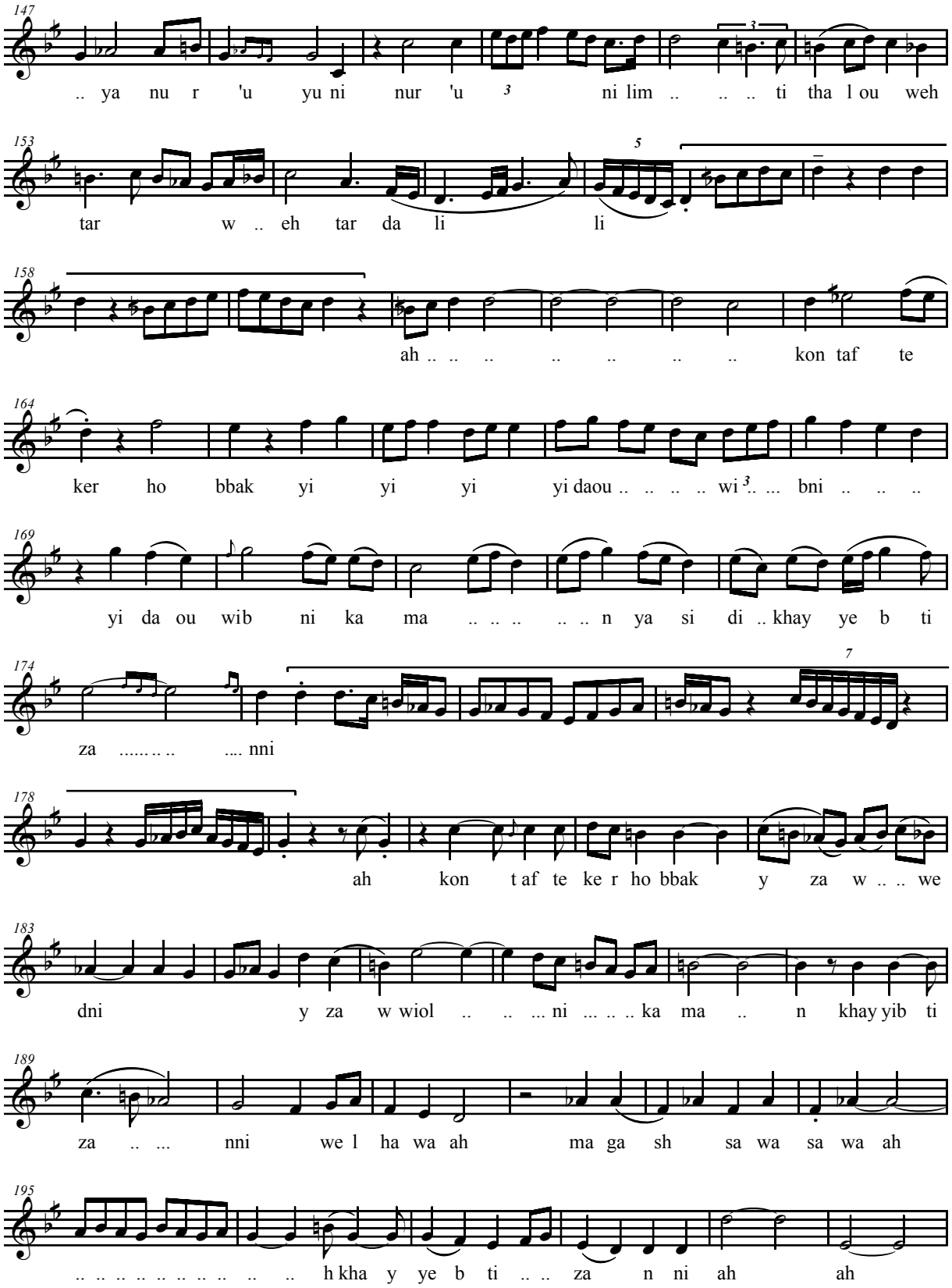
Dayya'ti mousta'bal hayati



Dayya'ti mousta'bal hayati



Dayya'ti mousta'bal hayati



Dayya'ti mousta'bal hayati

201
ah ah ah .. .. ah

208
ah ah

213 Chorale
ah ah ah .. ah

219 Solo
ah ah 'al lim ti ni .. ya .. .. nur 'u

226
yu .. .. ni lim .. .. ti thal .. .weh tar da li li we h tar

232
da li .. .. li bay na .. ti .. .. ha k wel ga wa 'al lim ti ni lim ti

238 Chorale
tha .. .. l 'al lim ti ni .. .. ya nur 'u yu ni lim ti

244 Solo
thal .. .. .. weh tar da li li 'a llim ti ni ya nu r 'u

250
yu .. .. .. ni lim ti thal weh tar da li li weh tar da

256
li li bay na ti hak we l ga wa 'al lim

Dayya'ti mousta'bal hayati

262
ti ni 'all im ... .. ti .. ni 'all .. .. im .. .. ti ni .. .. 'a ll im

268
ti ni lim .. .. .. ti tha .. .. .. l 'a ll im ti ni ya nu r 'u

274 Chorale
yu .. .. .. ni .. lim ti thal weh ta r da li li 'a ll im ti ni ya .. ..

281 Solo
.. nur 'u yu ni 'a ll im .. .. ti ni ya .. .. .. ya nur[3] 'u yu ni .. ..

287 Solo and chorale
'a ll im tini ya nu r 'u yu .. .. ni kon .. .. taf te ker ho

294
bbak yi za w ed ni ka .. ma .. .. l kha y ye bti zan ni

300
wel .. .. ha wa .. ma .. ga .. .. .. sh sa .. wa sa wa sa .. wa .. sa .. wa .. ya nu r

306 Chorale Solo
'u yu .. ni .. .. 'a ll im ti ni ya .. .. .. nu r 'u yu .. .. .. ni teb 'a sa

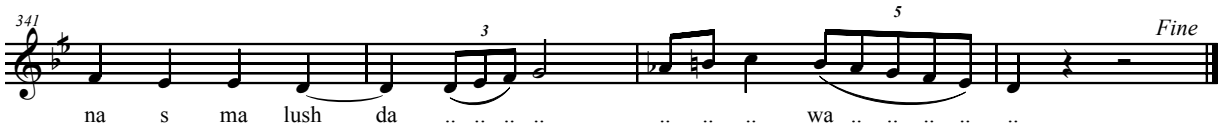
312 Chorale
bab kolli tta'ab wet zid gha dab teb 'a .. .. .. sa .. bab ko lli tta 'ab wet zid gha dab wye lli

318
nkatab fo'il gibin ma lush dawa ah ah ah ah ah

326
ah ah .. .. b 'a .. sa ba b kou ll .. i ta

334
'ab we t zid .. .. gha .. dab da ll in .. ka tab fo 'i l gi .. bi n ya ..

Dayya'ti mousta'bal hayati

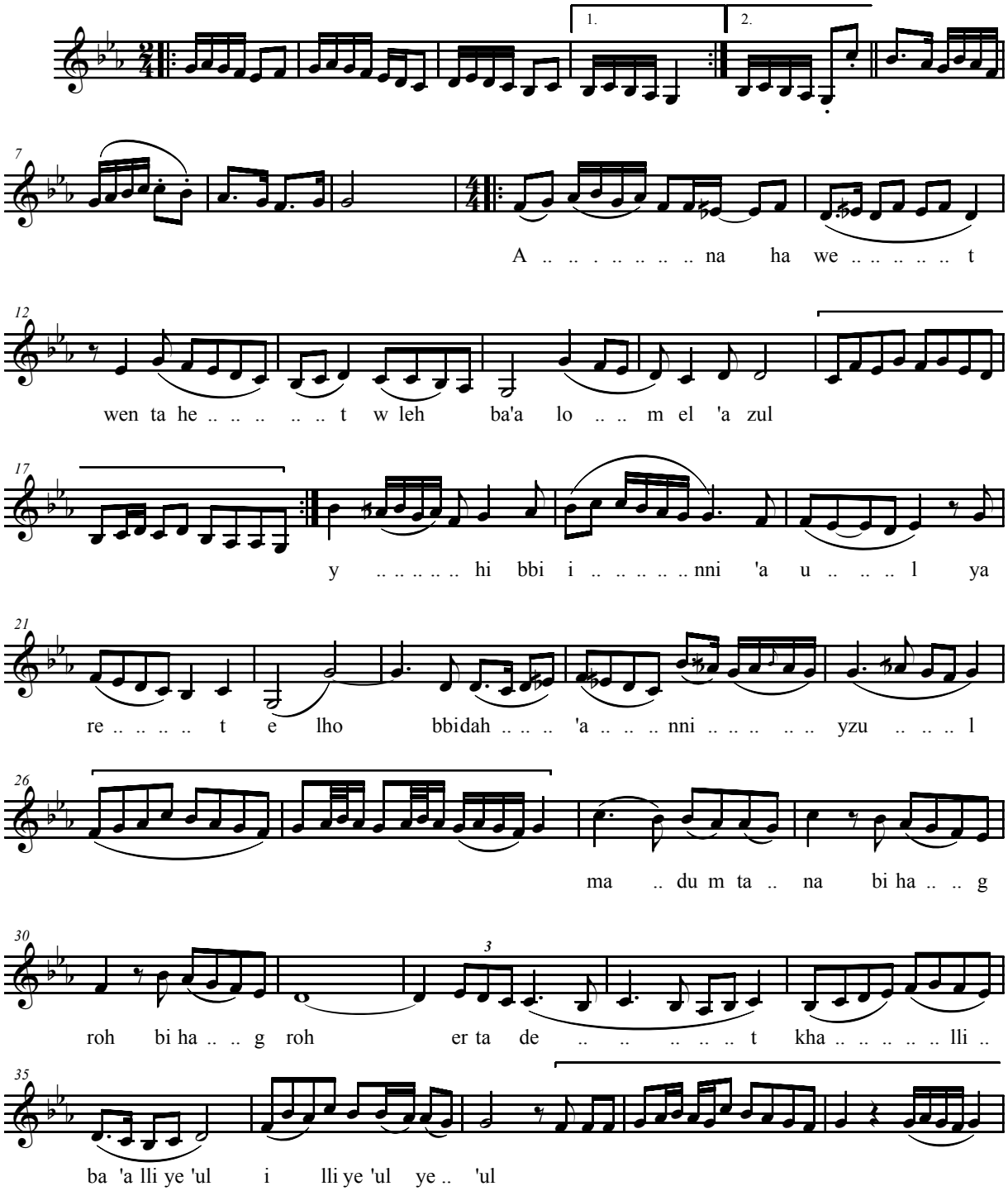


Opus 17

Dawr Ana Hawet w-entahet

Maqam Hijaz Kar Kourdi

Masmoudi l Kebir — *Sayyed Darwish*



40
a .. .. na w ha bi .. .. bi fil gha ra .. ..

45
.. .. m ma fish .. ki da wa .. .. la fil ma nam

50
a .. .. naw ha bi .. .. bi fil gha ra .. .. m ma .. .. ..

54
.. fish ki da .. wa la fil manam ma .. .. fish ki ..

59
da ki da wa la fil ma na m a naw ha bi .. .. .. bi

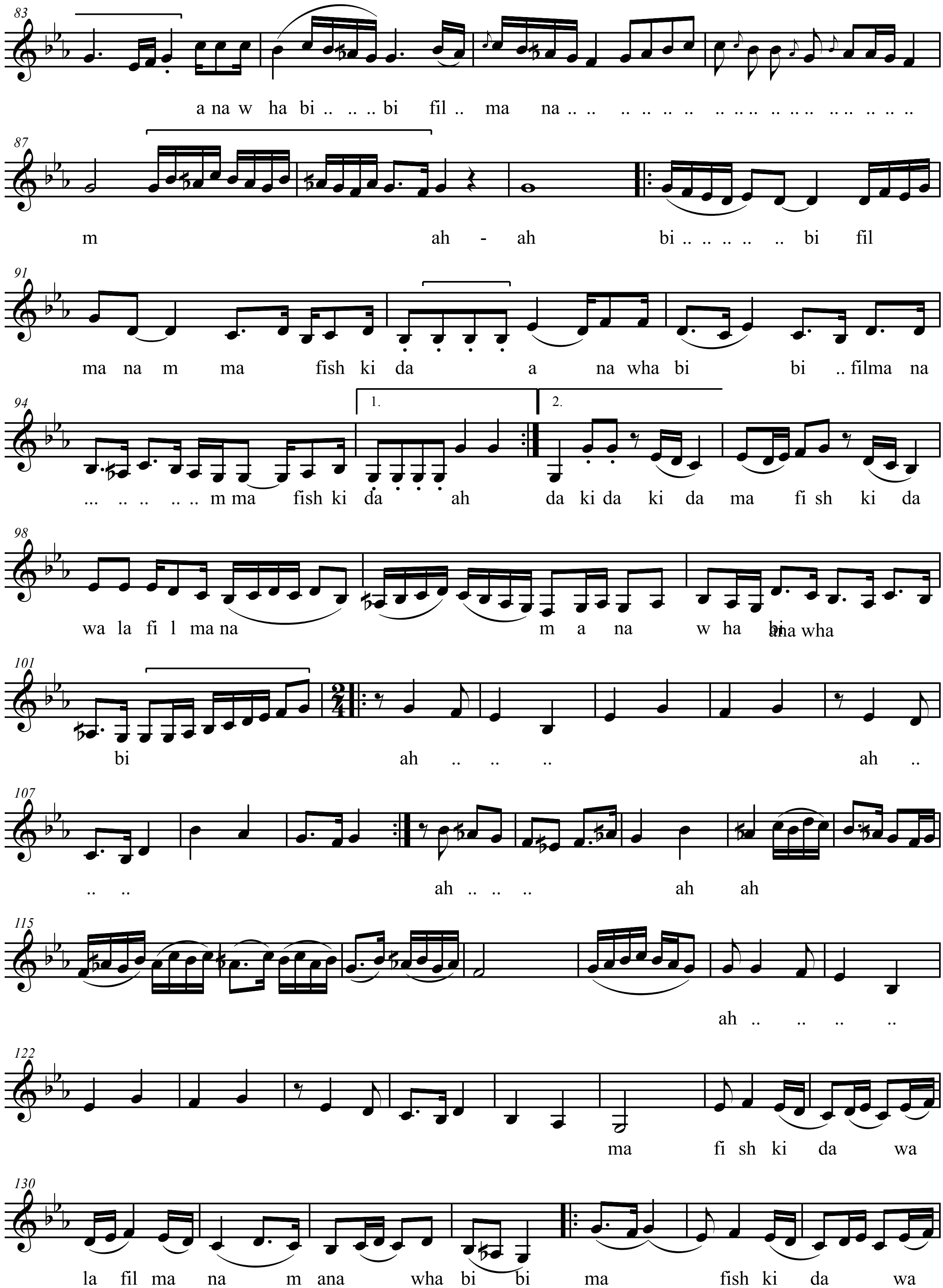
63
ma.. .. .. fish ki da wa la fil l ma na .. ..

67
.. .. .. m a na w ha bi .. .. bi

71
ma .. .. fish ki da wa la fi l ma na .. ..

75
.. .. .. m a na w ha bi .. .. bi

79
a na wha bi .. .. bi .. fi l ma na m


83
a na w ha bi .. .. .. bi fil .. ma na .. ..
87
m ah - ah bi .. .. bi fil
91
ma na m ma fish ki da a na wha bi bi .. filma na
94
... . m ma fish ki da ah da ki da ki da ma fi sh ki da
1.
2.
98
wa la fi l ma na m a na w ha bi ana wha
101
bi ah .. .. .. ah ..
107
.. .. ah .. .. .. ah ah
115
ah .. ..
122
ma fi sh ki da wa
130
la fil ma na m ana wha bi bi ma fish ki da wa

137
1. 2.
la fil ma na m ana wha bi bi bi bi ma fish ki

144
da wa la fil ma na .. .. m ana wha bi bi ma fi sh ki da ki da

151
ki da ki da .. ki da wa .. .. la fil ma na m a naw ha bi bi

157
a naw ha bi bi ma .. .. .. fish ki .. da wa la fil ma na .. ..

164
m a na w ha bi bi ma fish ki da ki da ki da ki da wa la fil ma

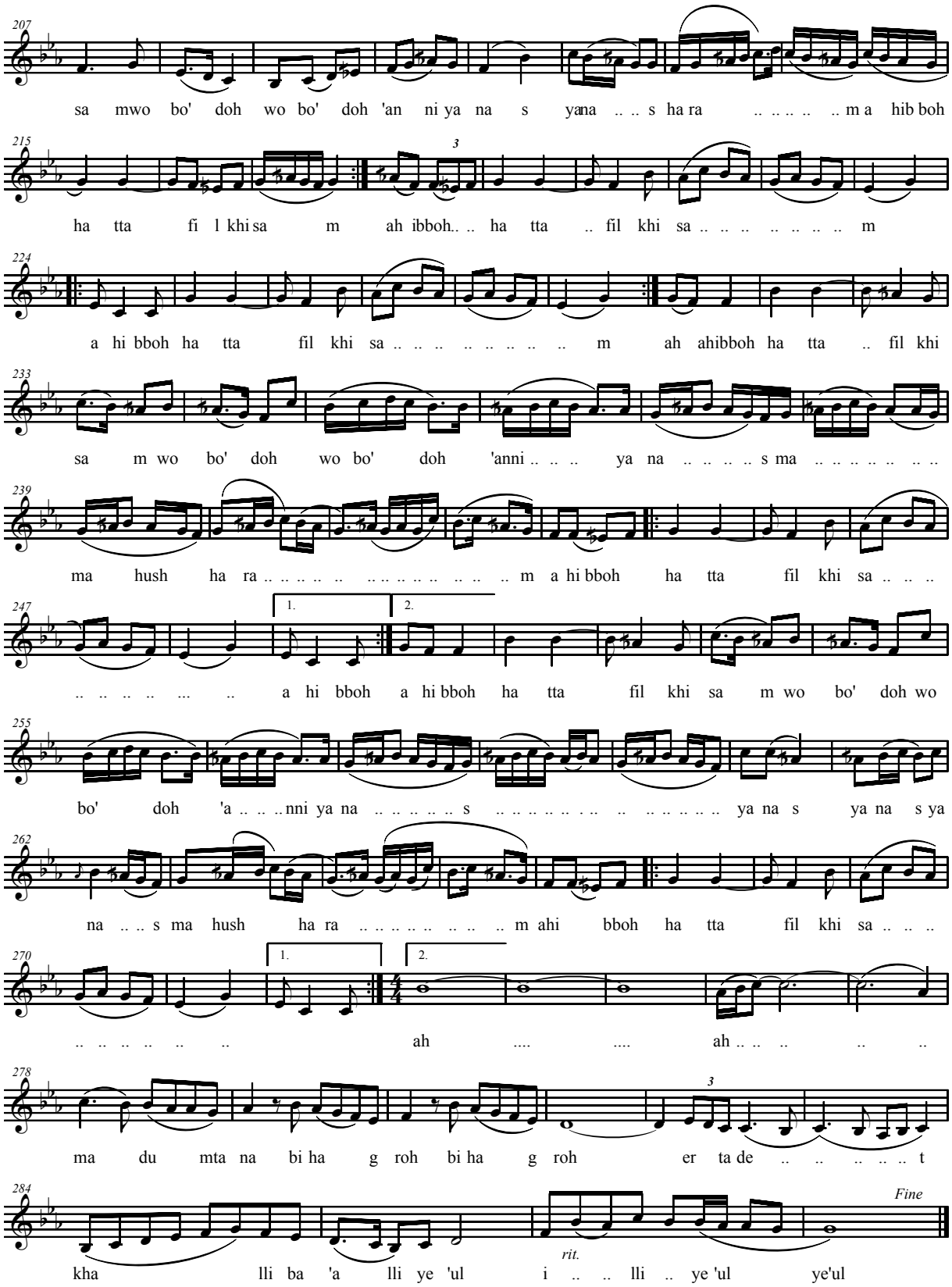
171
na m a naw ha bi bi a na w ha bi bi ma .. .. .. fish ki

178
da wa la fil ma na m a na w ha bi .. .. .. bi a hi bboh ha tta

185
1. 2.
fil ma na m a hi .. bboh hi .. .. .. bboh a hibboh ha tta fil .. ma ..

192
na m ahi bboh a hi hibboh ha tta .. fi l ma na .. .. .. m ahi bboh a

200
hibboh ha tta fil khi sa .. .. .. m a hi bboh ha tta fi l khi

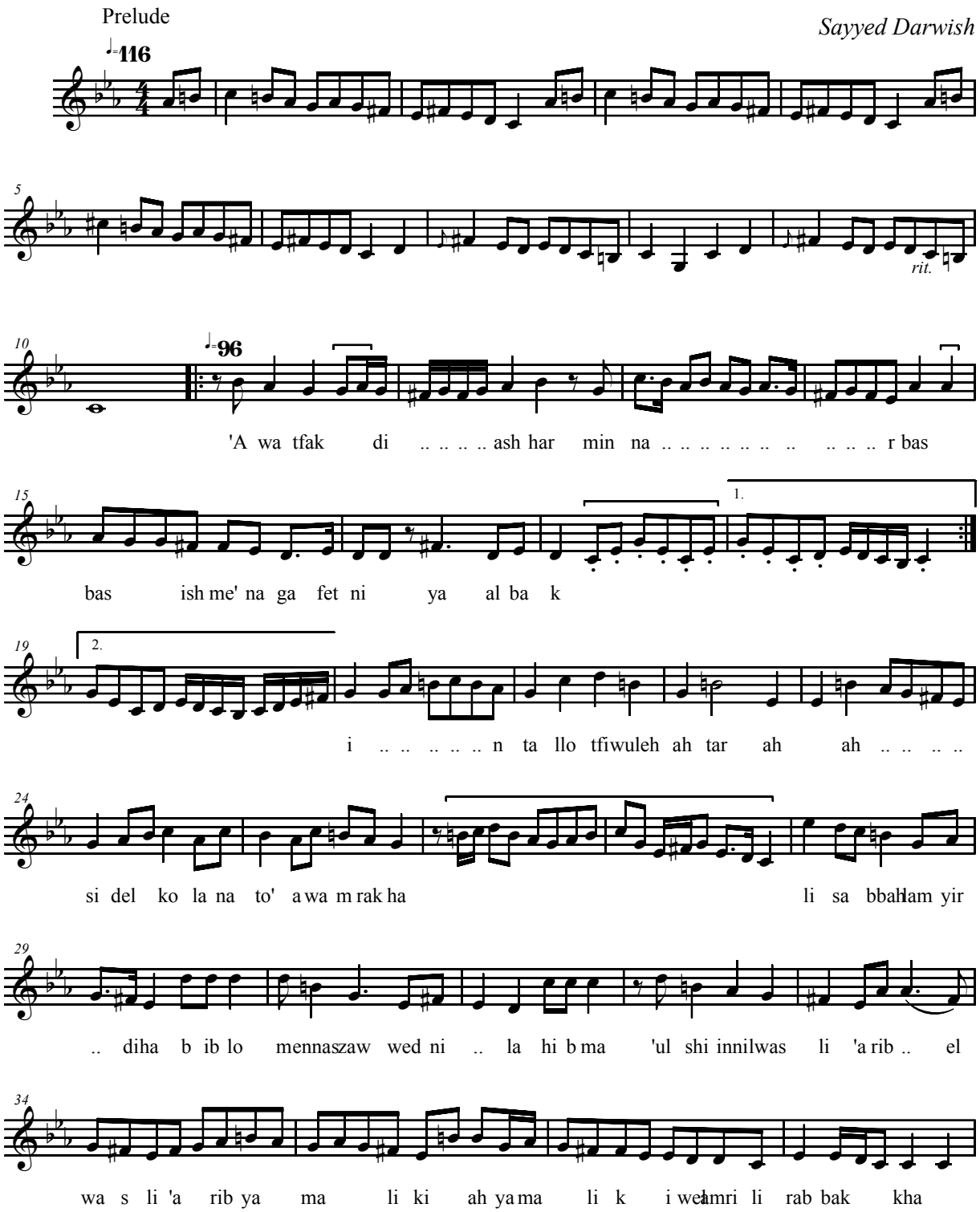

207
sa mwo bo' doh wo bo' doh 'an ni ya na s yana .. .. s ha ra .. .. m a hib boh
215
ha tta fi l khi sa m ah ibboh.. .. ha tta .. fil khi sa .. .. m
224
a hi bboh ha tta fil khi sa .. .. m ah ahibboh ha tta .. fil khi
233
sa m wo bo' doh wo bo' doh 'anni .. .. .. ya na .. .. s ma .. ..
239
ma hush ha ra .. .. m a hi bboh ha tta fil khi sa .. .. ..
247
1.
2.
.. .. a hi bboh a hi bboh ha tta fil khi sa m wo bo' doh wo
255
bo' doh 'a .. .. ..nni ya na .. .. s .. .. ya na s ya na s ya
262
na .. .. s ma hush ha ra .. .. m ahi bboh ha tta fil khi sa .. .. ..
270
1.
2.
.. .. ah .... ah .. ..
278
3
ma du mta na bi ha g roh bi ha g roh er ta de .. .. t
284
Fine
rit.
kha lli ba 'a lli ye 'ul i .. .. lli .. ye 'ul ye'ul

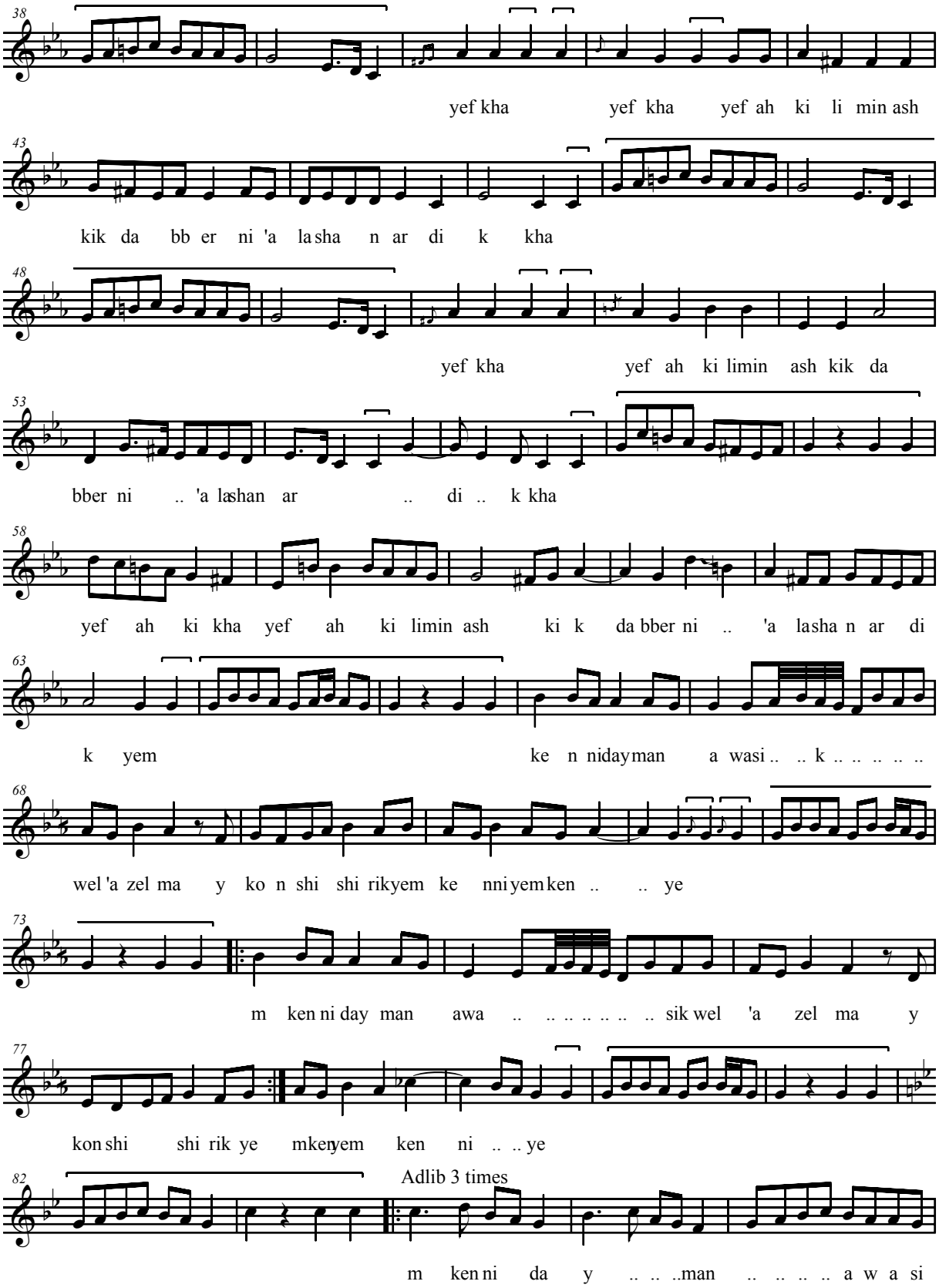
Opus 18

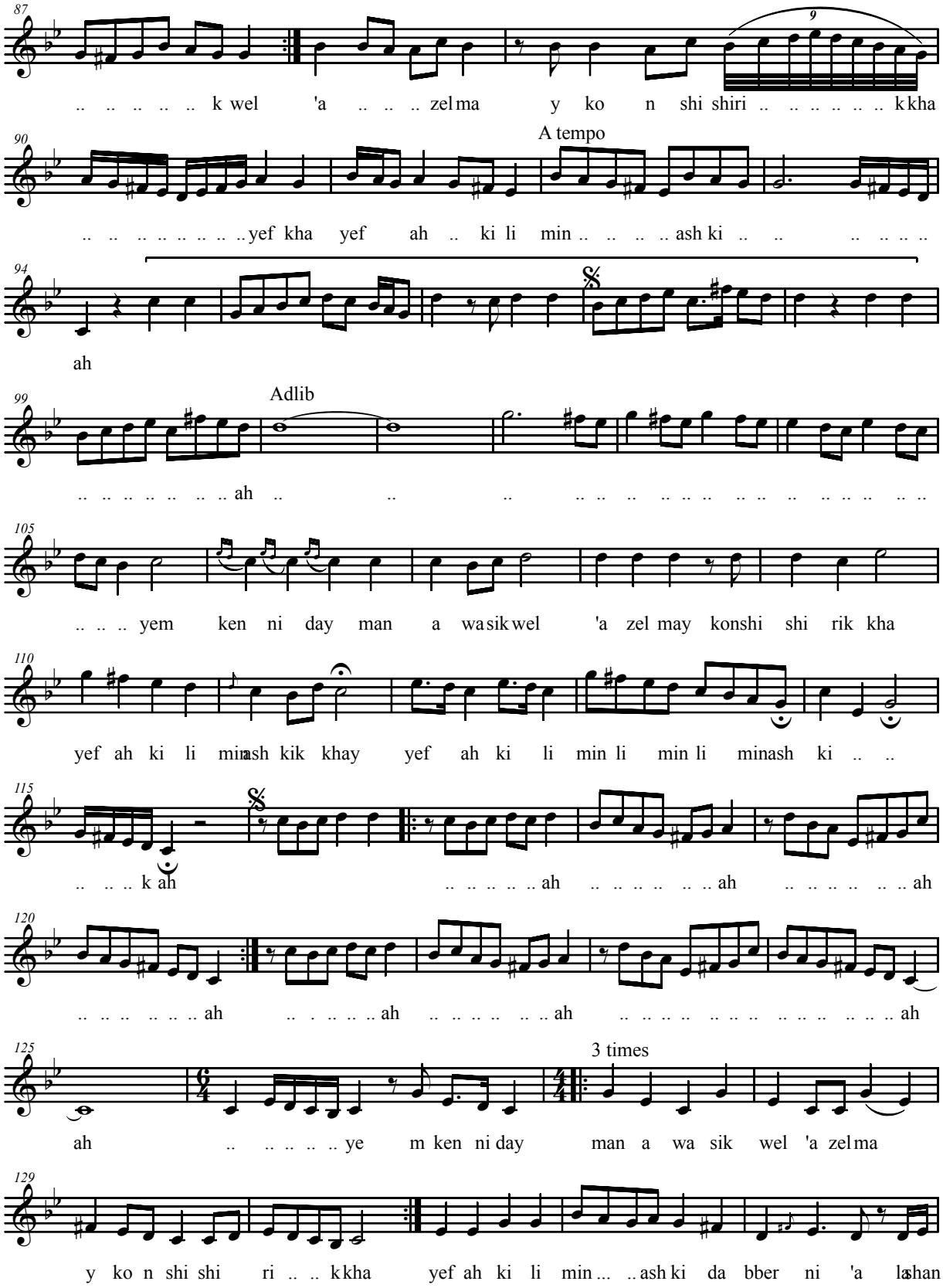
Dawr 'Awatfak

Maqam Nawaathar

Sayyed Darwish




38
yef kha yef kha yef ah ki li min ash
43
kik da bb er ni 'a la sha n ar di k kha
48
yef kha yef ah ki limin ash kik da
53
bber ni .. 'a lashan ar .. di .. k kha
58
yef ah ki kha yef ah ki limin ash ki k da bber ni .. 'a lasha n ar di
63
k yem ke n nidayman a wasi .. .. k .. ..
68
wel 'a zel ma y ko n shi shi rikyem ke nniyemken .. .. ye
73
m ken ni day man awa .. .. sik wel 'a zel ma y
77
kon shi shi rik ye mkenyem ken ni .. .. ye
82
Adlib 3 times
m ken ni da y .. .. ..man .. .. a w a si


87
.. .. k wel 'a .. .. .. zel ma y ko n shi shiri .. .. k kha
90
A tempo
.. .. yef kha yef ah .. ki li min .. .. ash ki .. ..
94
ah
99
Adlib
.. .. ah .. ..
105
.. .. .. yem ken ni day man a wa sik wel 'a zel may konshi shi rik kha
110
yef ah ki li min ash kik khay yef ah ki li min li min li minash ki .. ..
115
.. .. .. k ah .. .. ah .. .. ah .. .. ah
120
.. .. ah .. . . ah .. .. ah .. .. ah
125
3 times
ah .. .. ye m ken ni day man a wa sik wel 'a zel ma
129
y ko n shi shi ri .. .. k kha yef ah ki li min ... .. ash ki da bber ni 'a lashan

4 Dawr awatfak

134
ar di .. .. .. kyem ken ni day man a wa si k wel 'a zel may kon

138
shi shirik kha yef ah ki li mimashki k da b be r ni 'a lashan ar di .. .. .. kyem

143 Chorus
ke n ni day man a wa sik wel 'a .. zel ma y ko n shishirik yem

147 Chorus
ke n nidayman a wa si k we l 'a zel may kon shi shi ri kyem

152 3 times
ken ni day man a wa si .. .. k

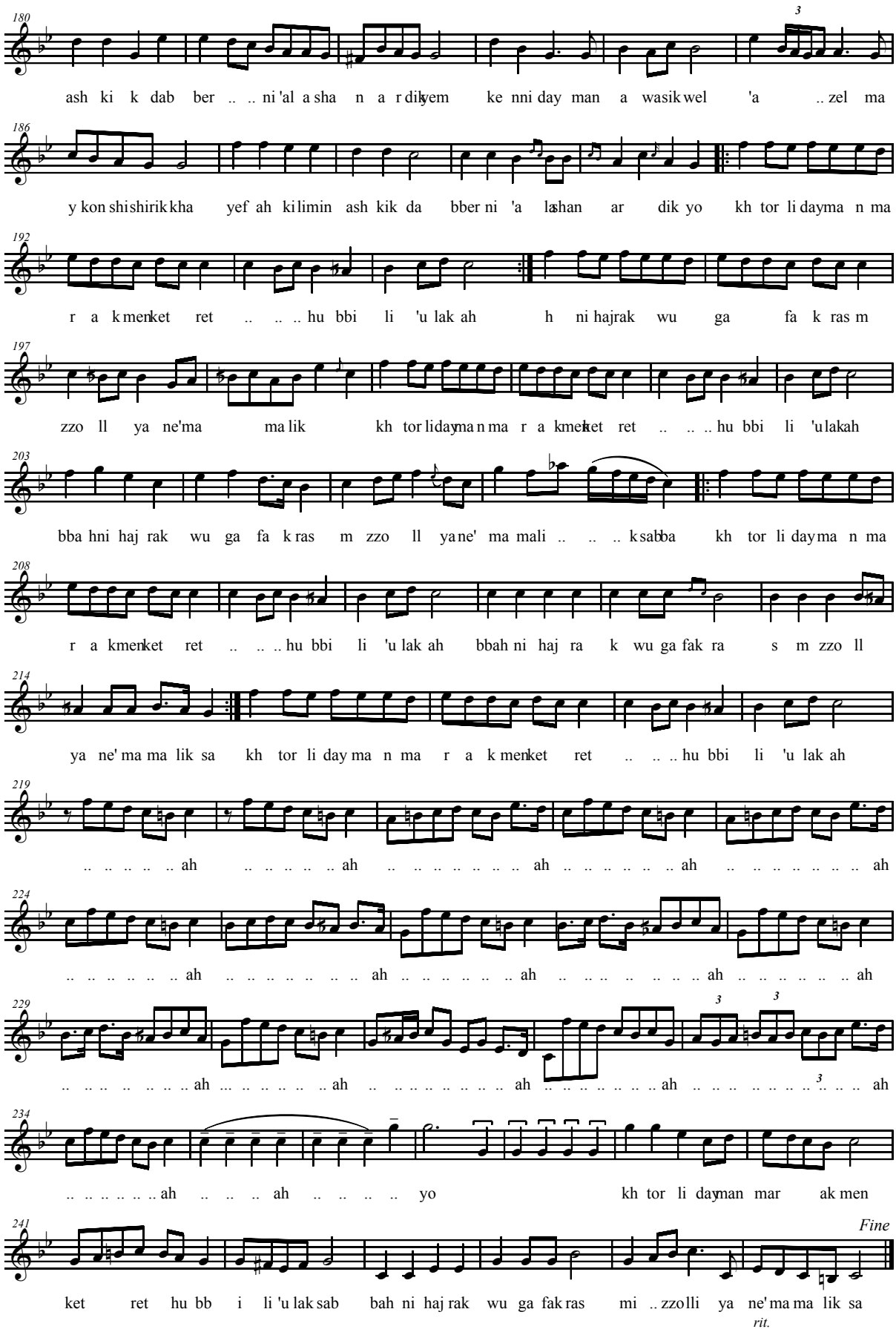
157 Solo
wel 'a zelmay kon shi shi ri .. .. .. 5.. kyem

161 Tutti
ken ni day man a wa si kwel 'a zelma y ko

166
n shi shiri .. .. .. k ye

170
m ke n ni ye m ke n ni da .. .. yman .. a wa si k ye

175
m ken ni day man awasikwel 'a .. .. .. zelma y ko n shishirik kha yef ah ki limin

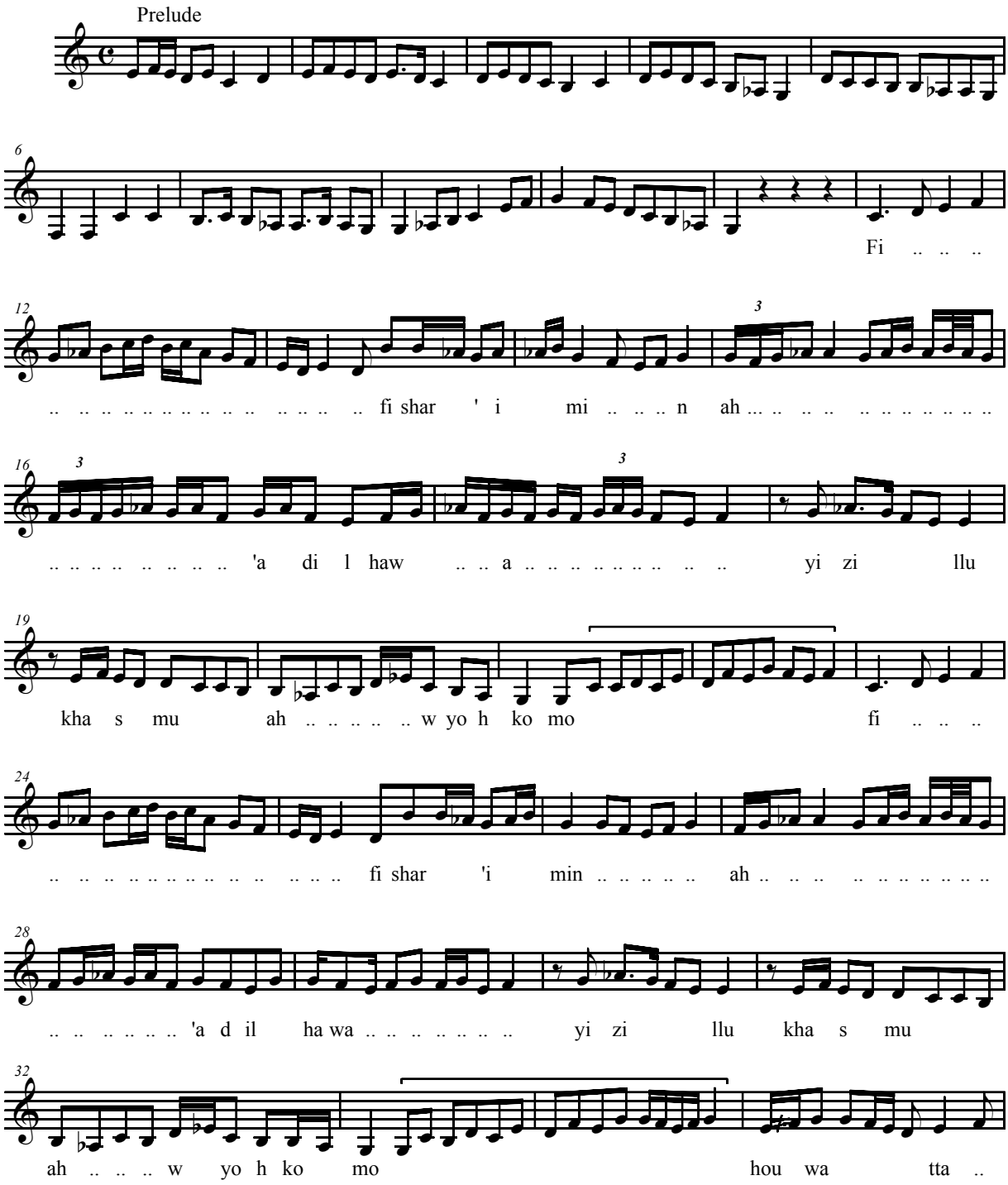

180
ash ki k dab ber .. .. ni 'al a sha n a r dikyem ke nni day man a wasik wel 'a .. zel ma
186
y kon shishirik kha yef ah ki limin ash kik da bber ni 'a lashan ar dik yo kh tor li dayma n ma
192
r a k menket ret .. .. .. hu bbi li 'u lak ah h ni hajrak wu ga fa k ras m
197
zzo ll ya ne'ma ma lik kh tor li dayma n ma r a k menket ret .. .. .. hu bbi li 'u lakah
203
bba hni haj rak wu ga fa k ras m zzo ll ya ne' ma mali .. .. .. k sabba kh tor li dayma n ma
208
r a k menket ret .. .. .. hu bbi li 'u lak ah bbah ni haj ra k wu ga fak ra s m zzo ll
214
ya ne' ma ma lik sa kh tor li day ma n ma r a k menket ret .. .. .. hu bbi li 'u lak ah
219
.. .. ah .. .. ah .. .. ah .. .. ah .. .. ah
224
.. .. ah .. .. ah .. .. ah .. .. ah .. .. ah
229
.. .. ah ... . ah .. .. ah .. .. ah .. .. ah
234
.. .. ah .. .. .. ah .. .. yo kh tor li dayman mar ak men
241
Fine
ket ret hu bb i li 'u lak sab bah ni haj rak wu ga fak ras mi .. zzo li ya ne' ma ma lik sa
rit.

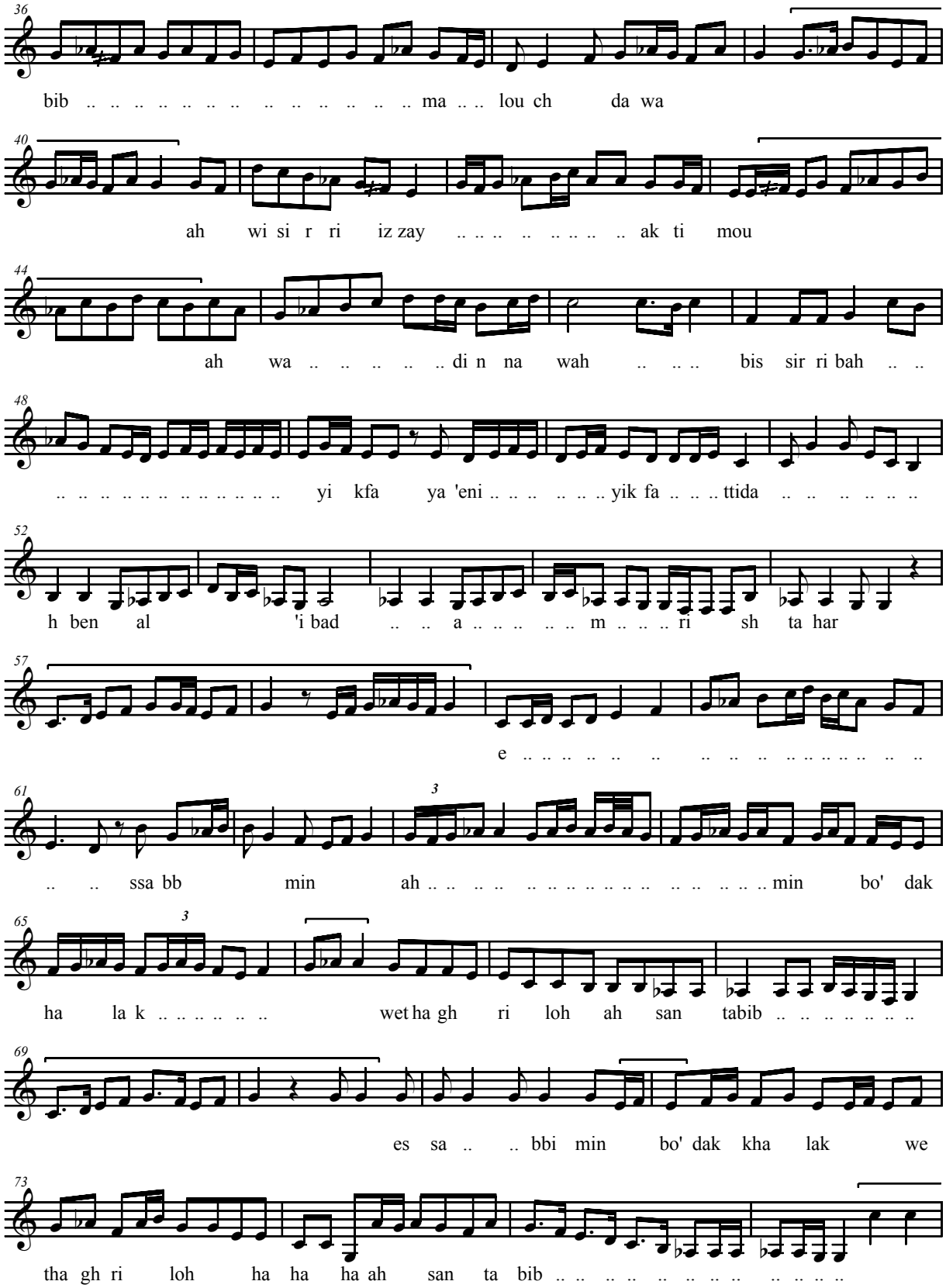
Opus 19

Dawr Fi Shar'i min

Maqam Zin Koulah

Sayyed Darwish




36
bib .. .. ma .. .. lou ch da wa
40
ah wi si r ri iz zay .. .. ak ti mou
44
ah wa .. .. di n na wah .. .. .. bis sir ri bah .. ..
48
.. .. yi kfa ya 'eni .. .. yik fa .. .. .. ttida .. ..
52
h ben al 'i bad .. .. a .. .. m .. .. .. ri sh ta har
57
e .. ..
61
3
.. .. ssa bb min ah .. .. min bo' dak
65
3
ha la k .. .. wet ha gh ri loh ah san tabib .. ..
69
es sa .. .. bbi min bo' dak kha lak we
73
tha gh ri loh ha ha ha ah san ta bib .. ..

Fi shar'i min

3

77
ah .. .. ah .. .. ta ra kti

83
ah li wo mel te lak we nnas bi te' .. .. .. tif 'al ghari .. ..

87
.. .. .. b en nas bi te' .. .. .. tef es sa bb min

92
bo' .. .. .. dak ha lak ah .. .. .. we tha gh ri loh ah san

96
ta bi .. .. b ta rak ti ah .. .. li ..

101
.. .. wo .. .. mel te lak wi n nas bi ta ' tif 'a l gha

104
rib .. .. ah .. ..

109
.. .. ah .. .. ah .. . . is sa bbi min bo ' dak ha lak wi thag

114
ri loh wi thag ri loh .. .. ah san ta bi .. ..

118
.. .. b ah .. ..

123
.. .. ah .. .. ah .. .. .. es sa bbi min bo ' dak ha lak we tha gh ri

128
loh .. .. a .. .. h san ta bi .. ..

132
.. .. b ah ah ah ah .. ..

138
1.
.. .. ah ah a a ha a ha

143
2. Solo
ah .. .. ah .. ..

147
.. ah .. .. a ha ha ha ha ha .. .. ah .. .. ah .. ..

152
1. Solo
2. Tutti
ah .. .. ah .. .. i ss a bbi min bo'

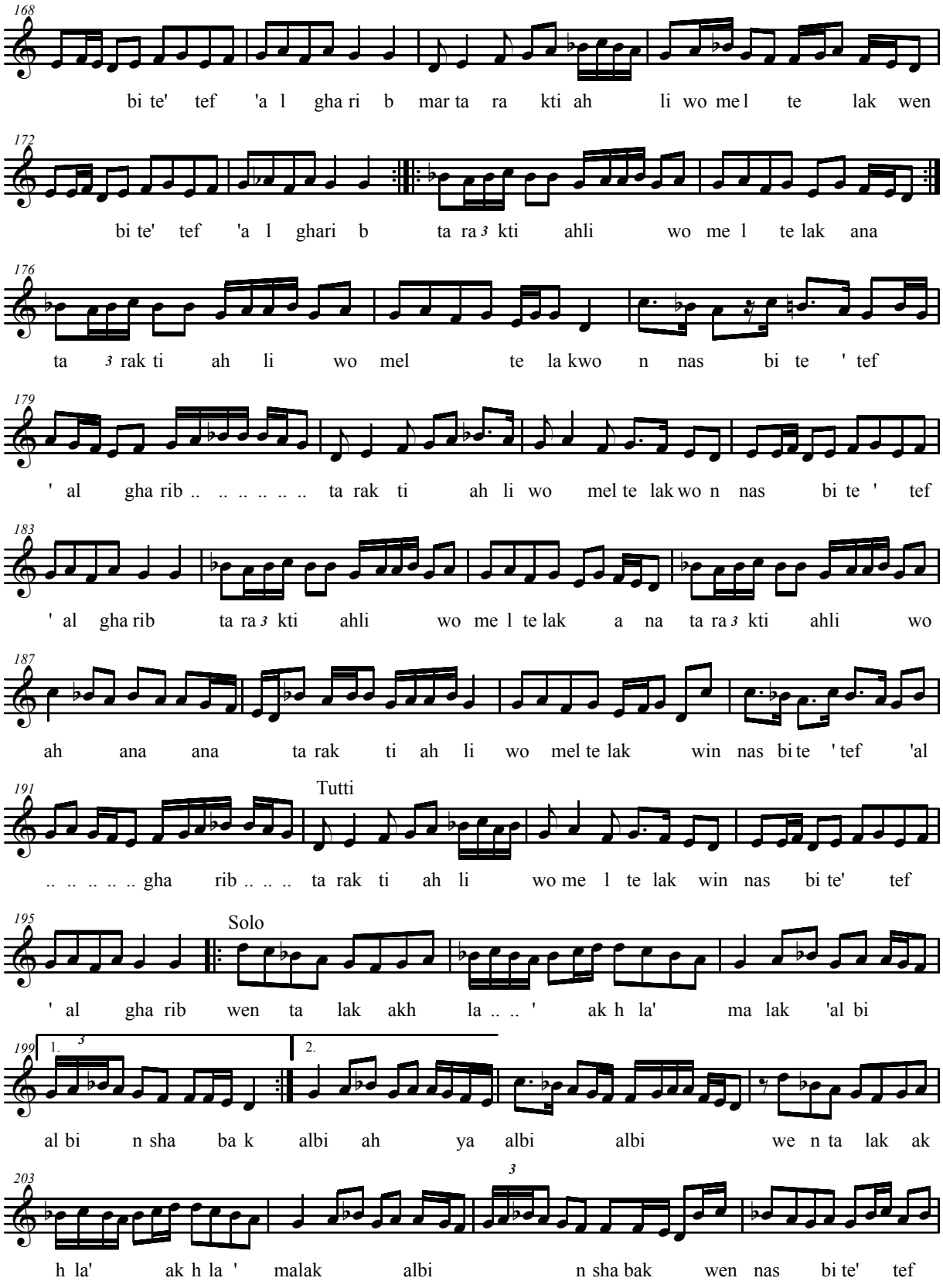
156
Solo
Tutti
da k ha lak i weth a .. .. gh ri loh ah san ta bib is sa

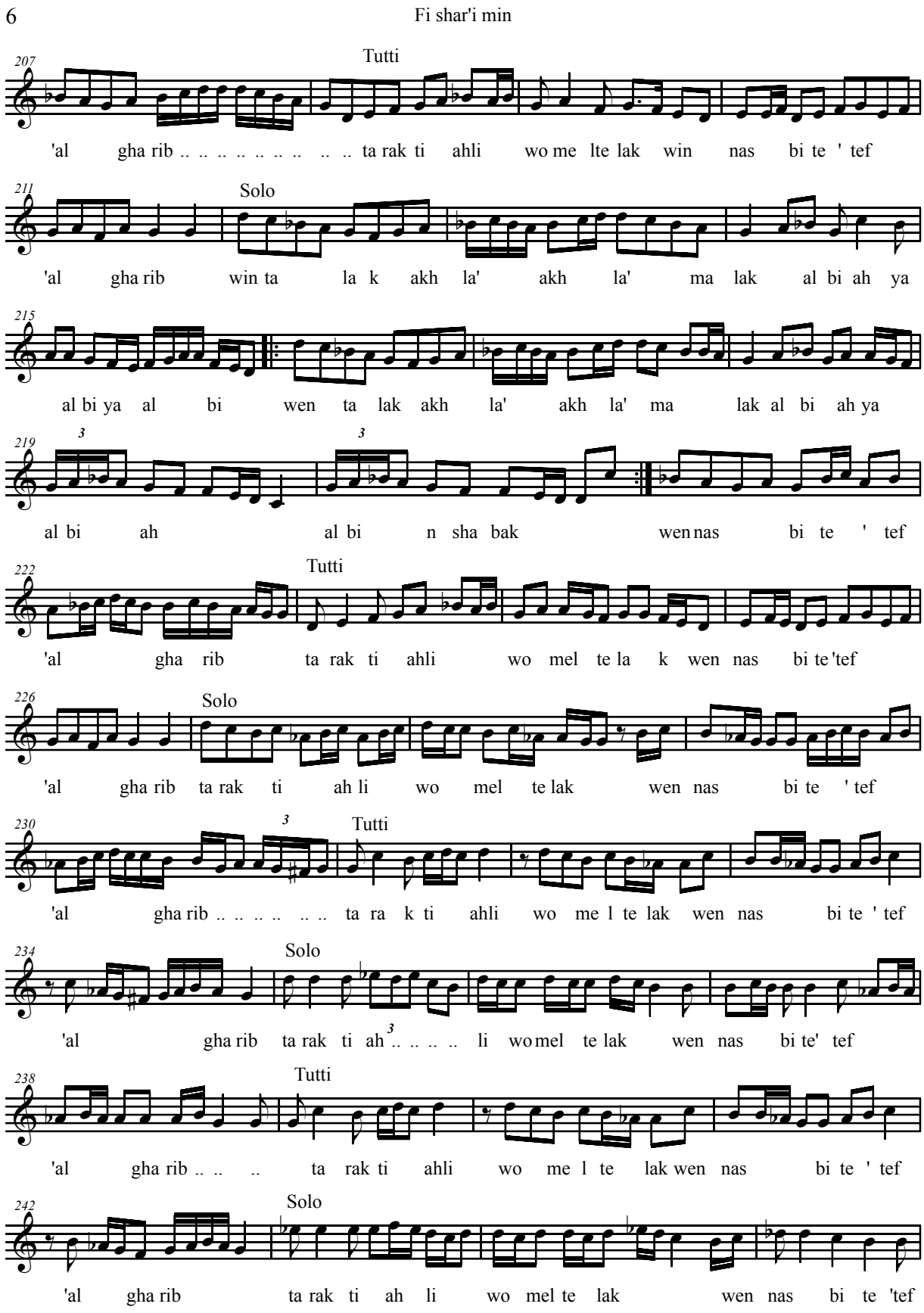
160
Solo
bbi min bo' dak ha lak ta ra k ti ah li wo me l te la k

164
Tutti
wen nas bi te ' tef 'al gha rib ta ra kti ahli wo me l te la k win

Fi shar'i min

5




6
Fi shar'i min
207
Tutti
'al gha rib .. .. ta rak ti ahli wo me lte lak win nas bi te ' tef
211
Solo
'al gha rib win ta la k akh la' akh la' ma lak al bi ah ya
215
al bi ya al bi wen ta lak akh la' akh la' ma lak al bi ah ya
219
3
3
al bi ah al bi n sha bak wen nas bi te ' tef
222
Tutti
'al gha rib ta rak ti ahli wo mel te la k wen nas bi te 'tef
226
Solo
'al gha rib ta rak ti ah li wo mel te lak wen nas bi te ' tef
230
3
Tutti
'al gha rib .. .. ta ra k ti ahli wo me l te lak wen nas bi te ' tef
234
Solo
'al gha rib ta rak ti ah 3 .. .. li wo mel te lak wen nas bi te' tef
238
Tutti
'al gha rib .. .. .. ta rak ti ahli wo me l te lak wen nas bi te ' tef
242
Solo
'al gha rib ta rak ti ah li wo mel te lak wen nas bi te 'tef

246 Tutti

'al ghari .. .. b ta rak ti ahli wo me l te la k wen nas bi te ' tef

250 Solo

'al ghari .. .. b wen ta lak akh la' akh la' malak al bi albi n sha bak

255 Tutti

e mta we sa la k ya amar ta ra k ti ahli womel te lak wen nas bi te ' tef

260 Solo

'al gha rib .. .. wen ta lak akhla' ma lak al bi n sha ba k em ta em ta

265 Tutti

we sa la k ya amar .. .. ta ra k ti ahli wo me l te lak wen nas bi te ' tef

270 Solo

'al gha rib .. .. we n ta la k akh la' akh la' 3 ma lak albi .. .. albi 3

274

albi n sha ba k wen ta la k akh .. .. laq ' akh laq' 3 .. .. ..

277

.. ma lak .. .. albi 3 .. .. .. albi n sha bak wen ta lak akh la'

280

.. .. 3 akhla' ma lak albi 3 ah ya albi n sha

283 Tutti

bak e mta we sa lak ya a .. .. mar .. .. ta rak ti ahli ahli

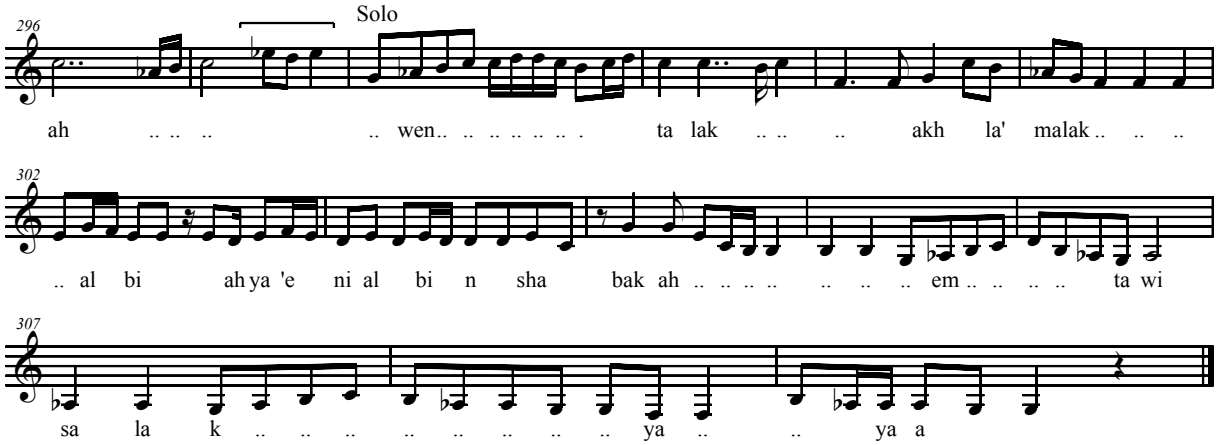
287 Solo Tutti

wo mel te lak wen nasbi te ' tef 'al gharibah .. .. ah .. ..

291

.. ah .. .. ah .. .. ah .. .. 3 .. .. ah .. ..

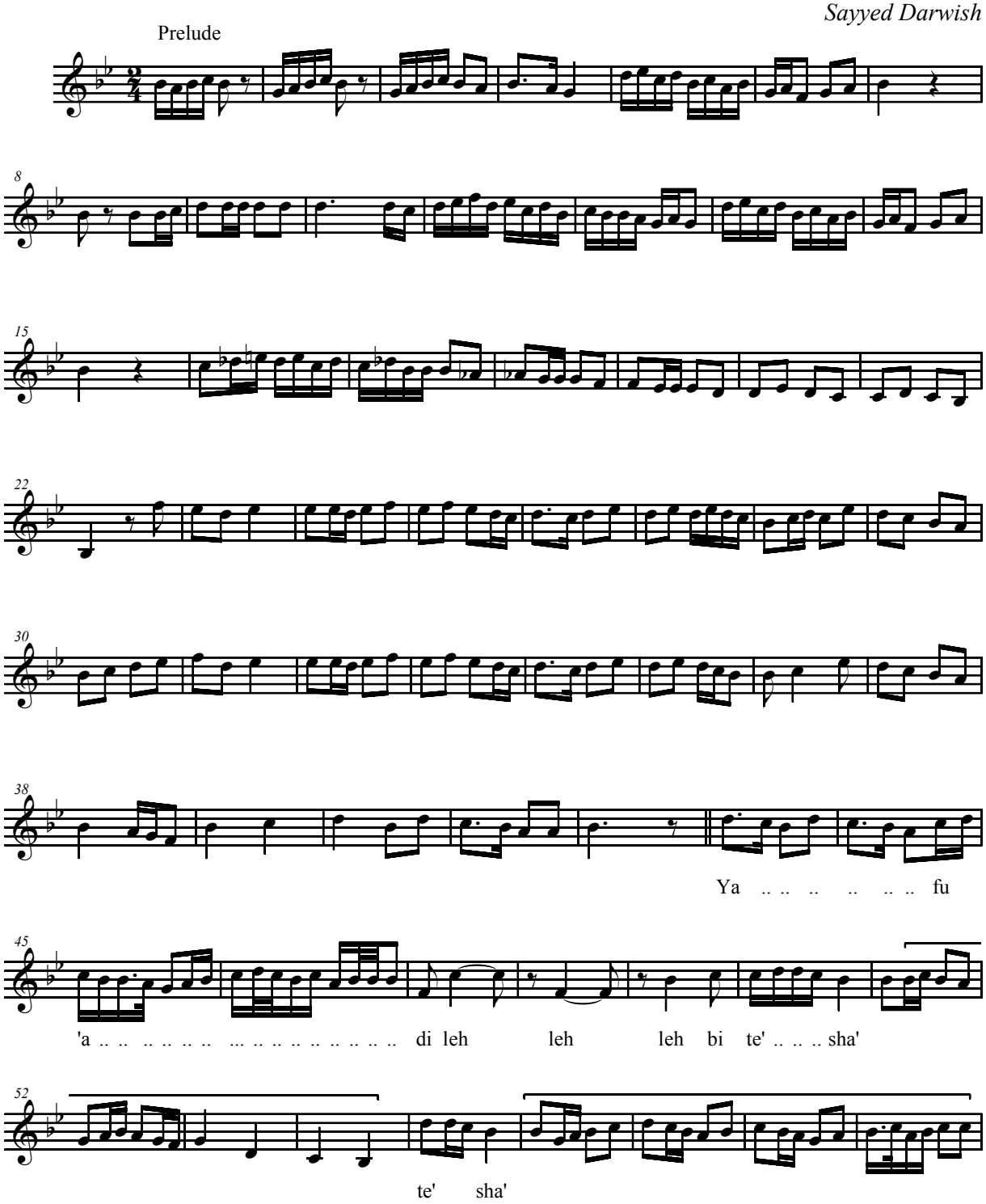
8 Fi shar'i min



Opus 20

Dawr Ya Fu'adi Leh Bit'sha'

Sayyed Darwish



2 ya fou'adi leh bite'sha'

60
el ha .. bib 'a .. si 'a la .. .. yya 'al bo

68
za .. .. lem lem ma bi yesh fe a na sa ber 'al 'asi

76
.. .. .. yya .. .. 'al 'a si yya .. .. .. a na sa ber 'al 'a si yya .. ..

83
.. kha yef ash ki .. .. min su du du yi f ra .. .. h el 'u .. .. zza

89
.. .. li fi .. .. 3.yya .. .. khayef ash ki min su du du yi

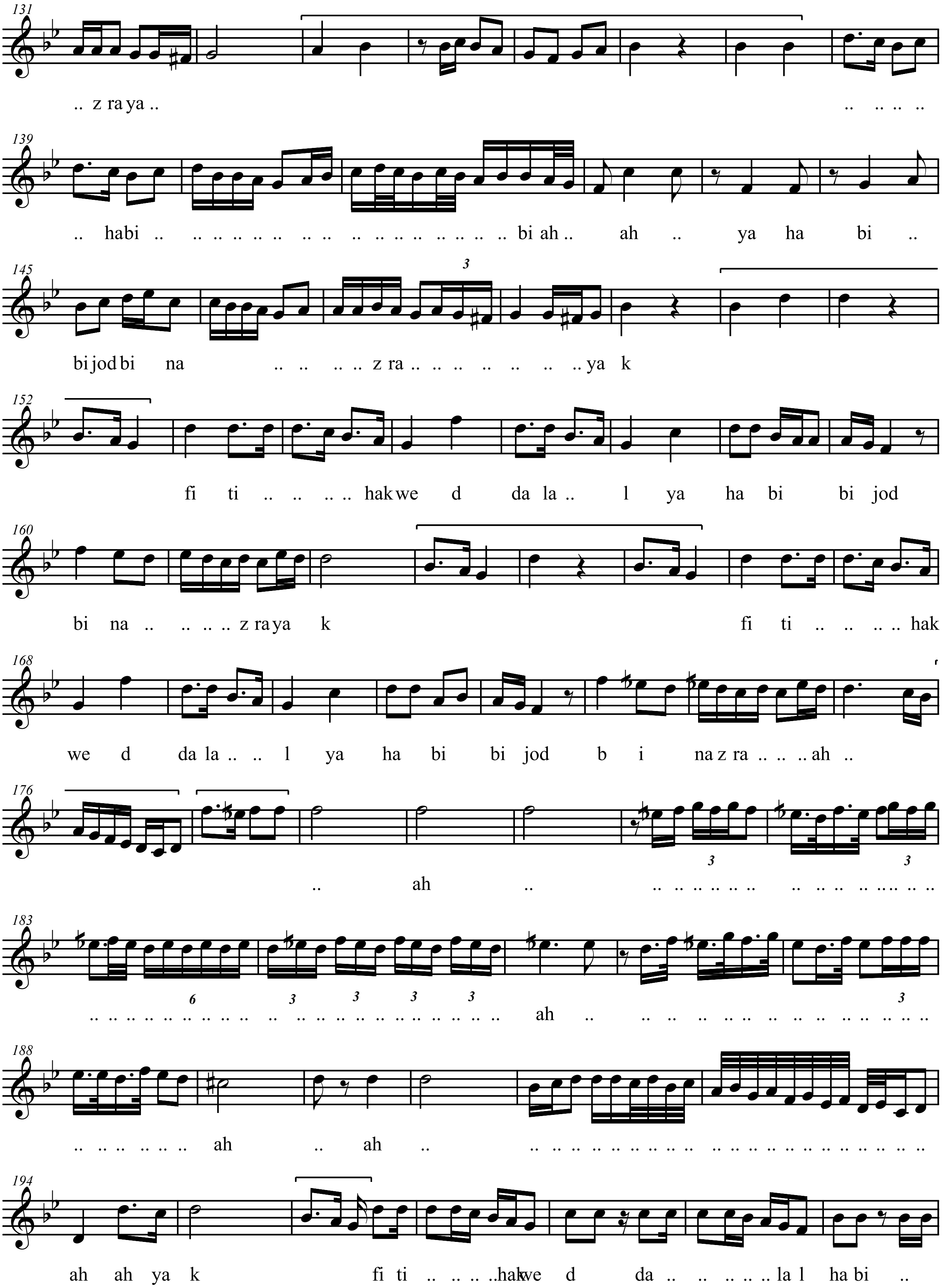
95
.. .. f ra .. .. h el 'uzzal li ah .. .. fiy ya .. .. ya .. .. ya

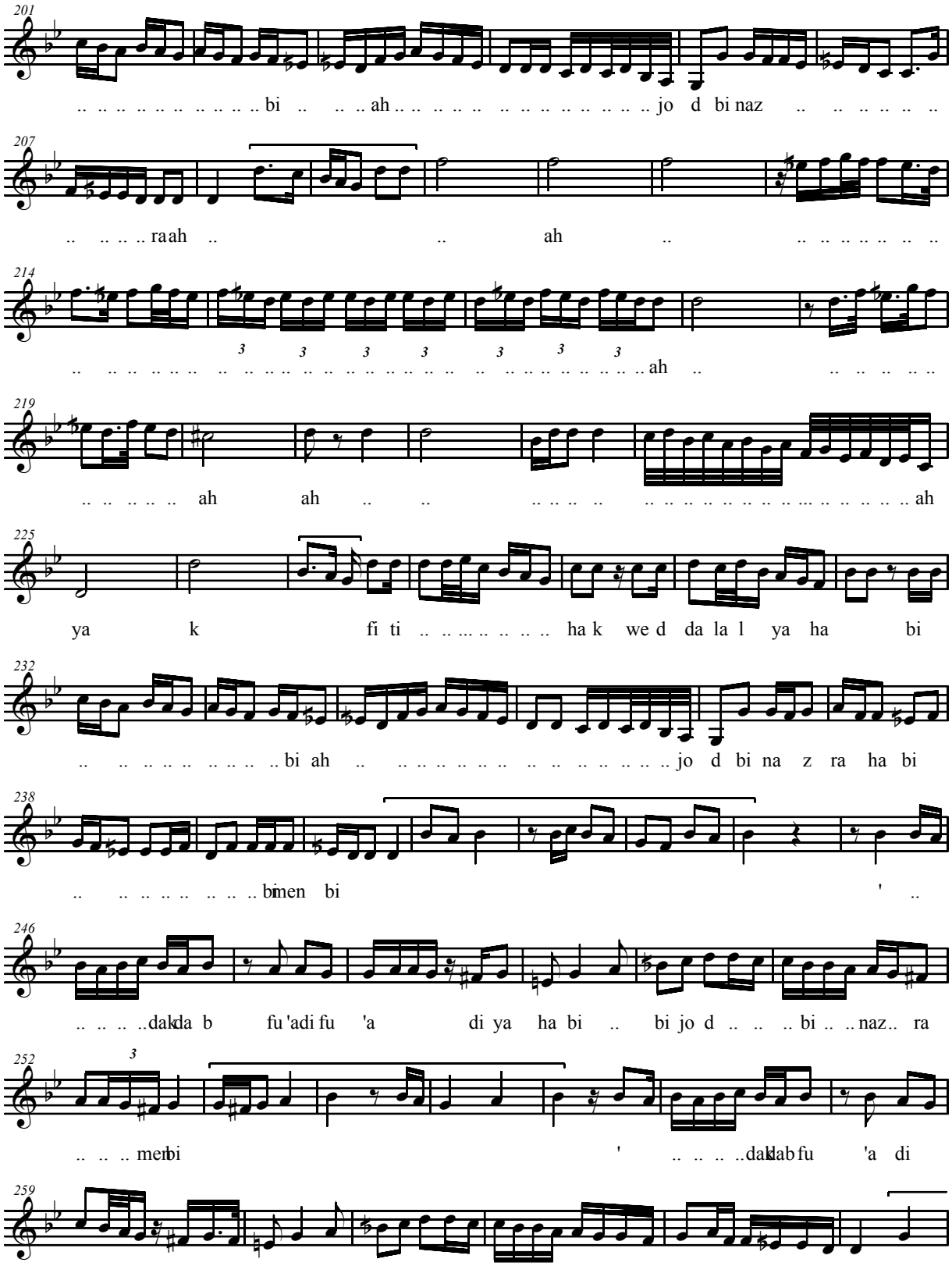
102
.. .. habi .. ..

110
.. .. bi .. ah .. ah .. jod bi na .. .. z ra .. .. ya

117
.. .. habi ..

124
.. .. bi .. .. ah .. ah .. ya ha bi .. bi jo d bi na .. ..


131
.. z ra ya ..
.. ..
139
.. habi .. .. bi ah .. ah .. ya ha bi ..
145
bi jod bi na .. .. z ra .. .. ya k
152
fi ti .. .. hak we d da la .. l ya ha bi bi jod
160
bi na .. .. z ra ya k fi ti .. .. hak
168
we d da la .. .. l ya ha bi bi jod b i na z ra .. .. .. ah ..
176
.. ah .. ..
183
.. .. ah .. ..
188
.. .. ah .. ah .. ..
194
ah ah ya k fi ti .. ..hak we d da .. .. la l ha bi ..


201
.. .. bi .. .. .. ah .. .. jo d bi naz .. ..
207
.. .. raah .. .. ah .. ..
214
.. .. ah .. ..
219
.. .. ah ah .. .. ah
225
ya k fi ti .. .. ha k we d da la l ya ha bi
232
.. .. bi ah .. .. jo d bi na z ra ha bi
238
.. .. bimen bi ' ..
246
.. .. dakda b fu 'adi fu 'a di ya ha bi .. bi jo d .. .. bi .. .. naz.. ra
252
.. .. meni bi ' .. .. dakdab fu 'a di
259
fu 'a di ya ha bi bi jod .. .. binazra jod li bi naz ra men bi

265
'a .. .. dakdab fu 'a di fu 'a di ya ha bi bi

272
jod .. .. binazra jod li bi nazra le li

279
ya le li ya 'e ni ya le li ya le .. .. l le li ya 'e ni

286
ya le li ya 'e ni ya le .. .. l lelya le l ya le l

293
ya le l le l ya le l ya 'e ni ya le l li ya 'e ni

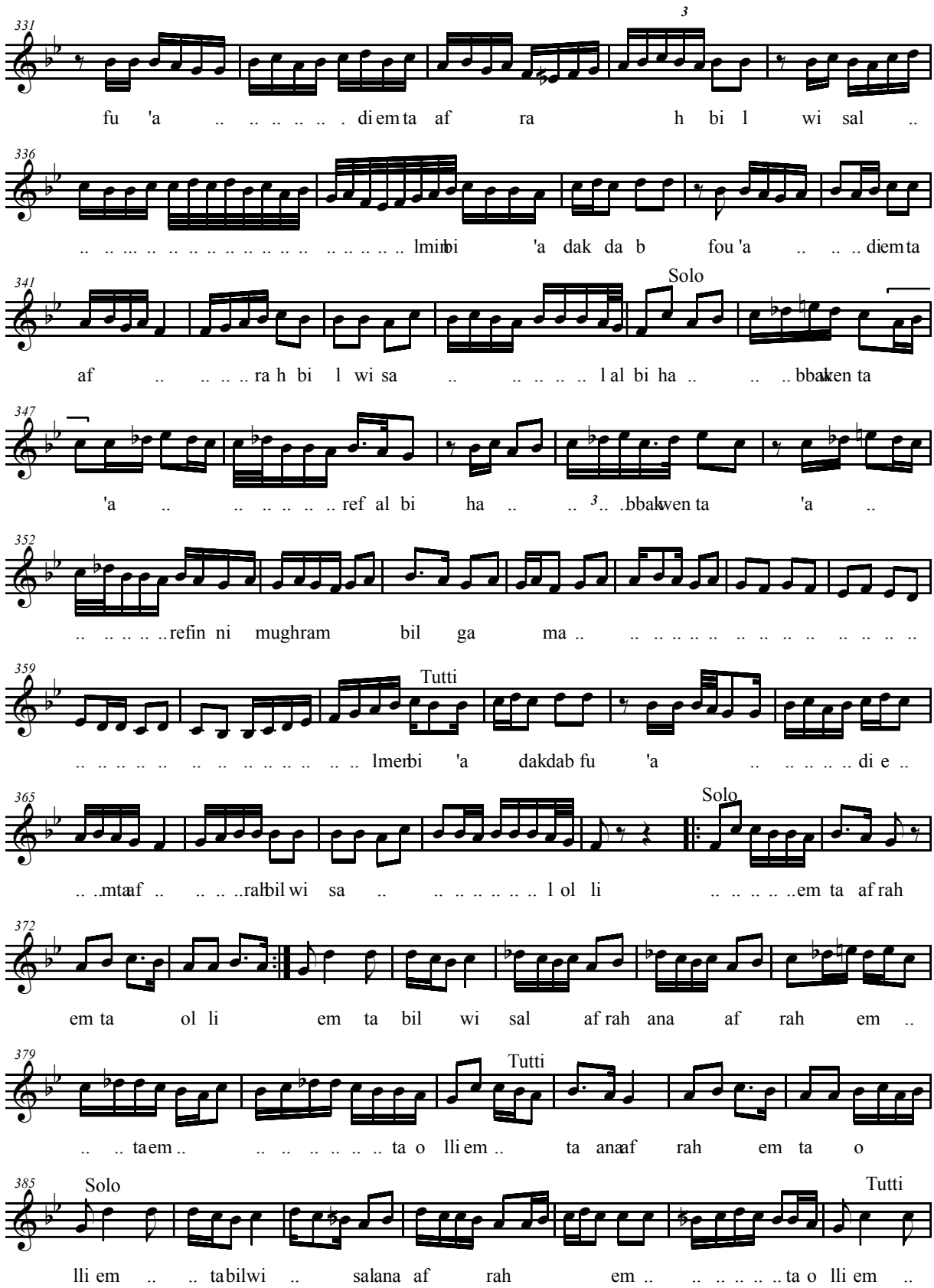
299
Solo Tutti
ya le l ya lel .. .. ya 'e ni ya lel .. ..

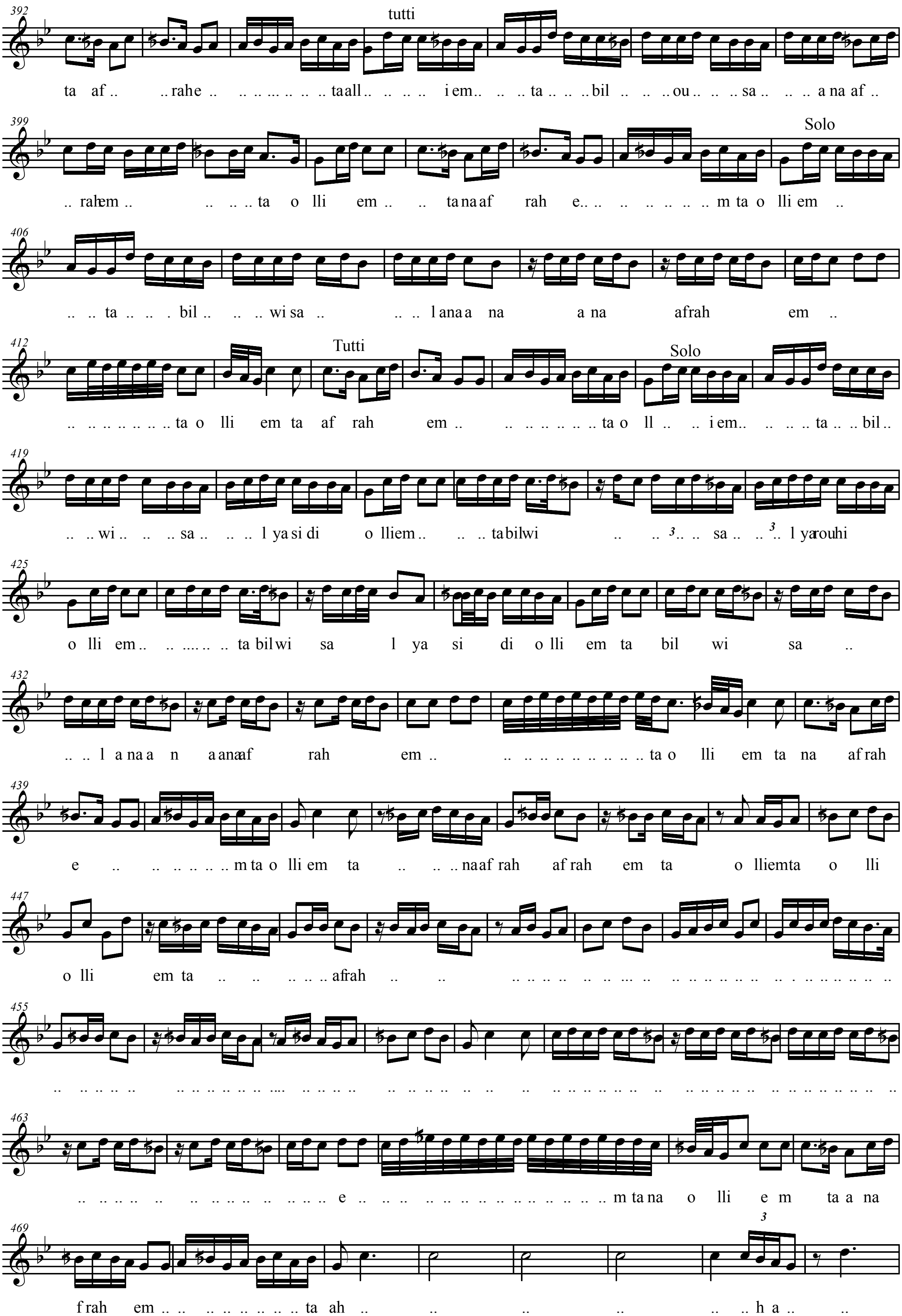
305
Solo Tutti
.. .. almen

311
Solo
bi 'a da k da b fu 'a .. .. di'emta a ..

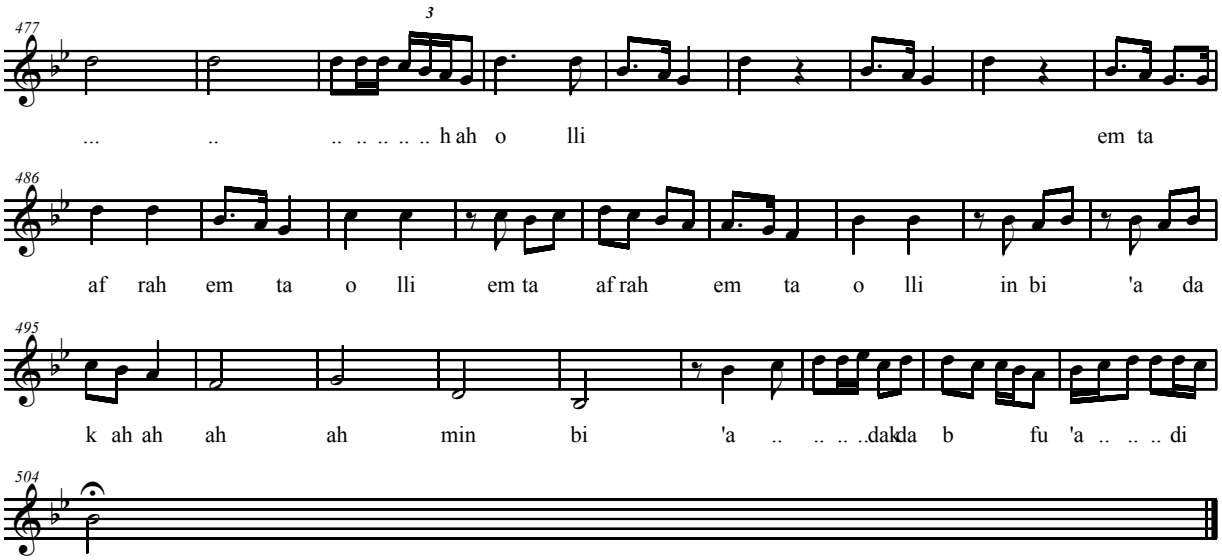
318
Tutti
.. frahbi l wi sa .. .. lmen bi 'a dak da b fu 'a .. .. .. diem ..

325
.. .. ta a .. .. .. frahbi l wi sa .. .. lmen bi 'a .. .. ..dak da b


6
ya fou'adi leh bite'sha'
331
fu 'a .. .. di em ta af ra h bi l wi sal ..
336
.. .. lmin bi 'a dak da b fou 'a .. .. .. diem ta
341
Solo
af .. .. ra h bi l wi sa .. .. l al bi ha .. .. .. bbakwen ta
347
'a .. .. ref al bi ha .. .. bbakwen ta 'a ..
352
.. .. refin ni mughram bil ga ma .. ..
359
Tutti
.. .. lmerbi 'a dakdab fu 'a .. .. di e ..
365
Solo
.. ..mtaaf .. .. ralbil wi sa .. .. l ol li .. .. em ta af rah
372
em ta ol li em ta bil wi sal af rah ana af rah em ..
379
Tutti
.. .. ta em .. .. ta o lli em .. ta anaaf rah em ta o
385
Solo
Tutti
lli em .. .. ta bilwi .. salana af rah em .. .. ta o lli em ..


392
tutti
ta af .. .. rahe .. .. taall .. .. i em.. .. .. ta .. .. ..bil .. .. ..ou .. .. .. sa .. .. .. a na af ..
399
Solo
.. rahem .. .. ta o lli em .. .. ta na af rah e.. .. .. m ta o lli em ..
406
.. .. ta .. .. . bil .. .. .. wi sa .. .. .. l ana a na a na afrah em ..
412
Tutti
Solo
.. .. ta o lli em ta af rah em .. .. ta o ll .. .. i em.. .. .. .. ta .. .. bil ..
419
.. .. wi .. .. .. sa .. .. .. l ya si di o lliem .. .. .. tabilwi .. .. 3.. .. sa .. .. 3.. l yarouhi
425
o lli em .. .. ta bilwi sa l ya si di o lli em ta bil wi sa ..
432
.. .. l a na a n a anaaf rah em .. .. ta o lli em ta na af rah
439
e .. .. m ta o lli em ta .. .. .. naaf rah af rah em ta o lliemta o lli
447
o lli em ta .. .. afrah .. ..
455
469
f rah em .. .. ta ah .. .. h a .. ..

8 ya fou'adi leh bite'sha'

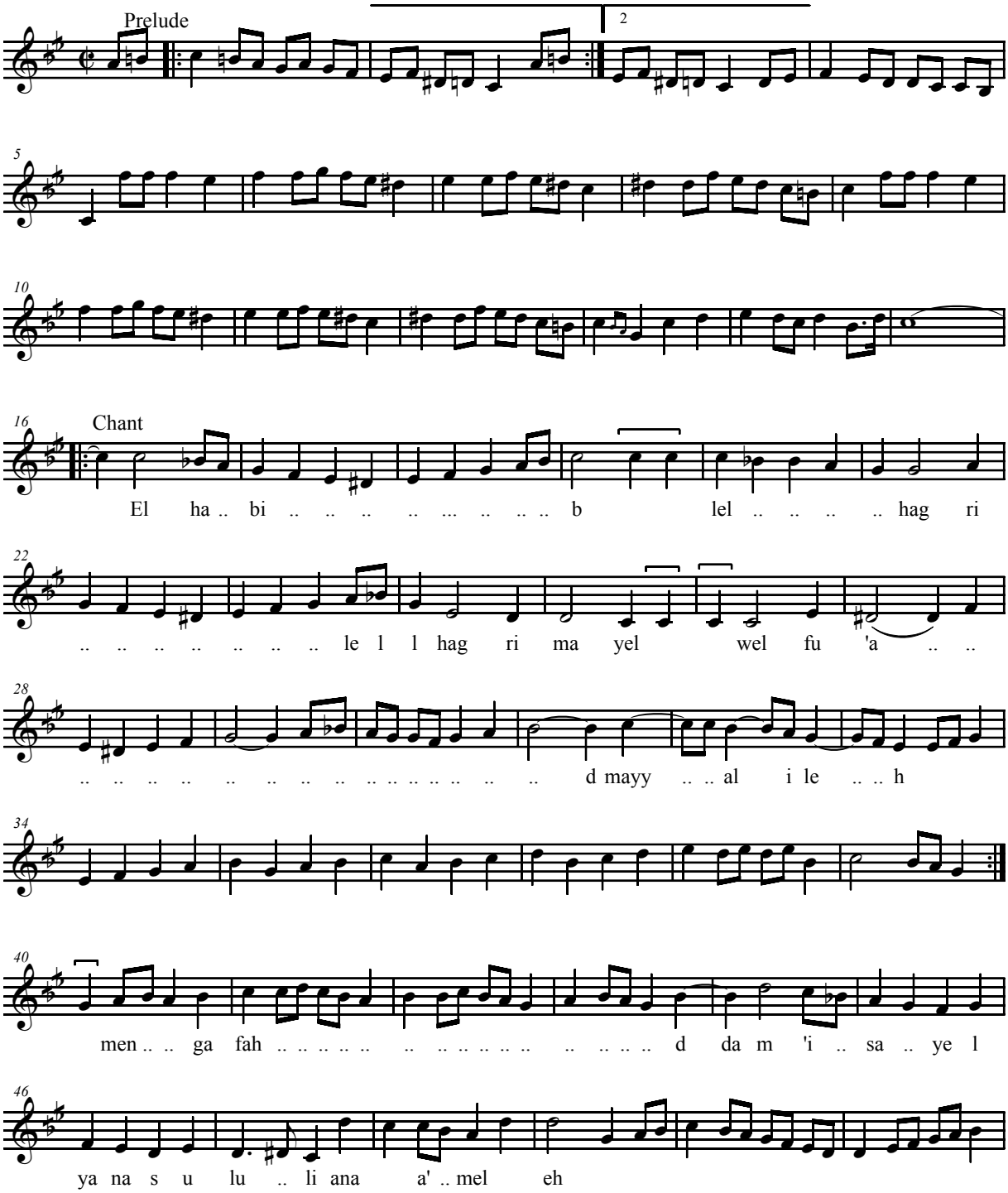


Opus 21

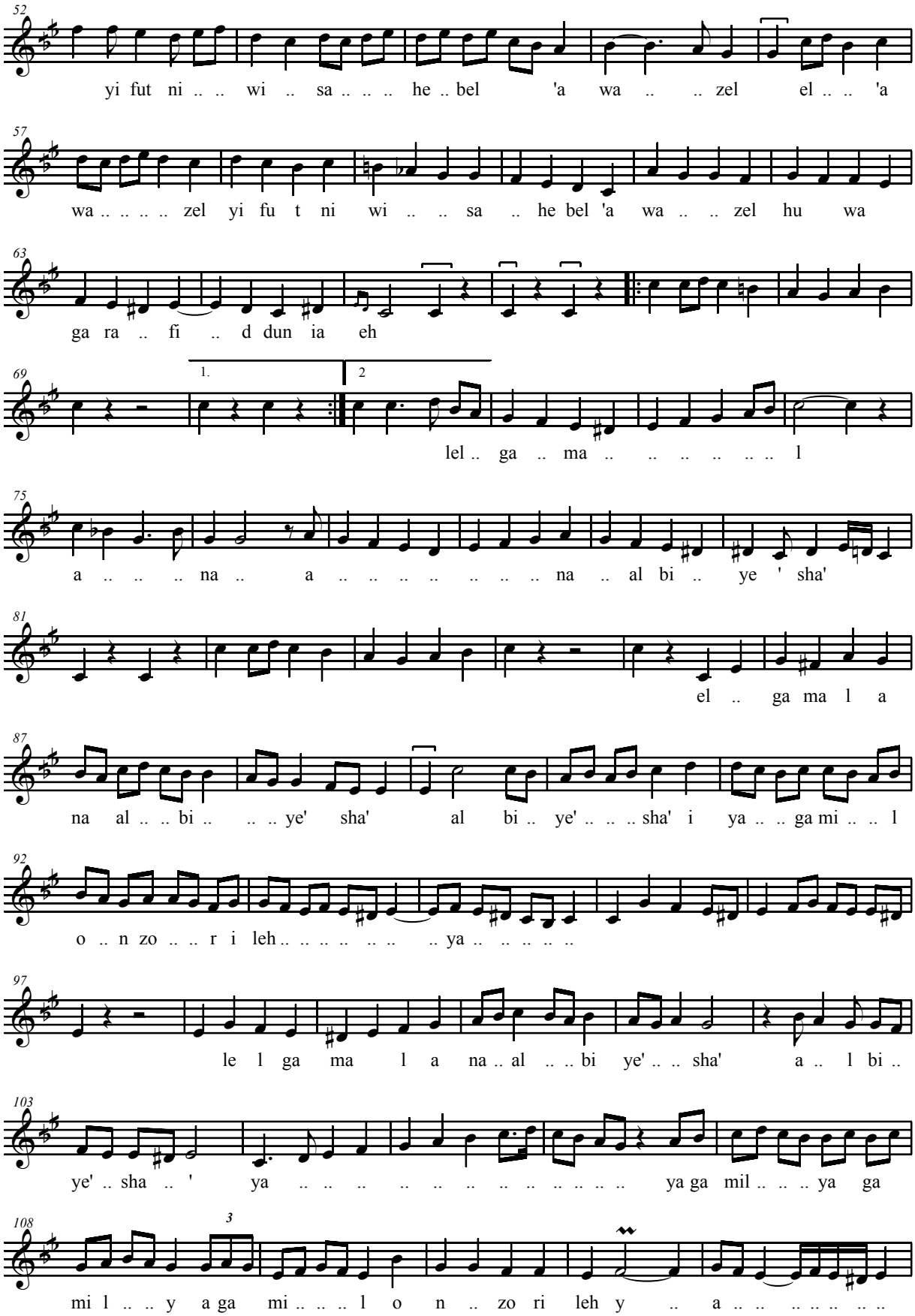
Dawr El habib lel hagri mayel

Maqam Sazkar

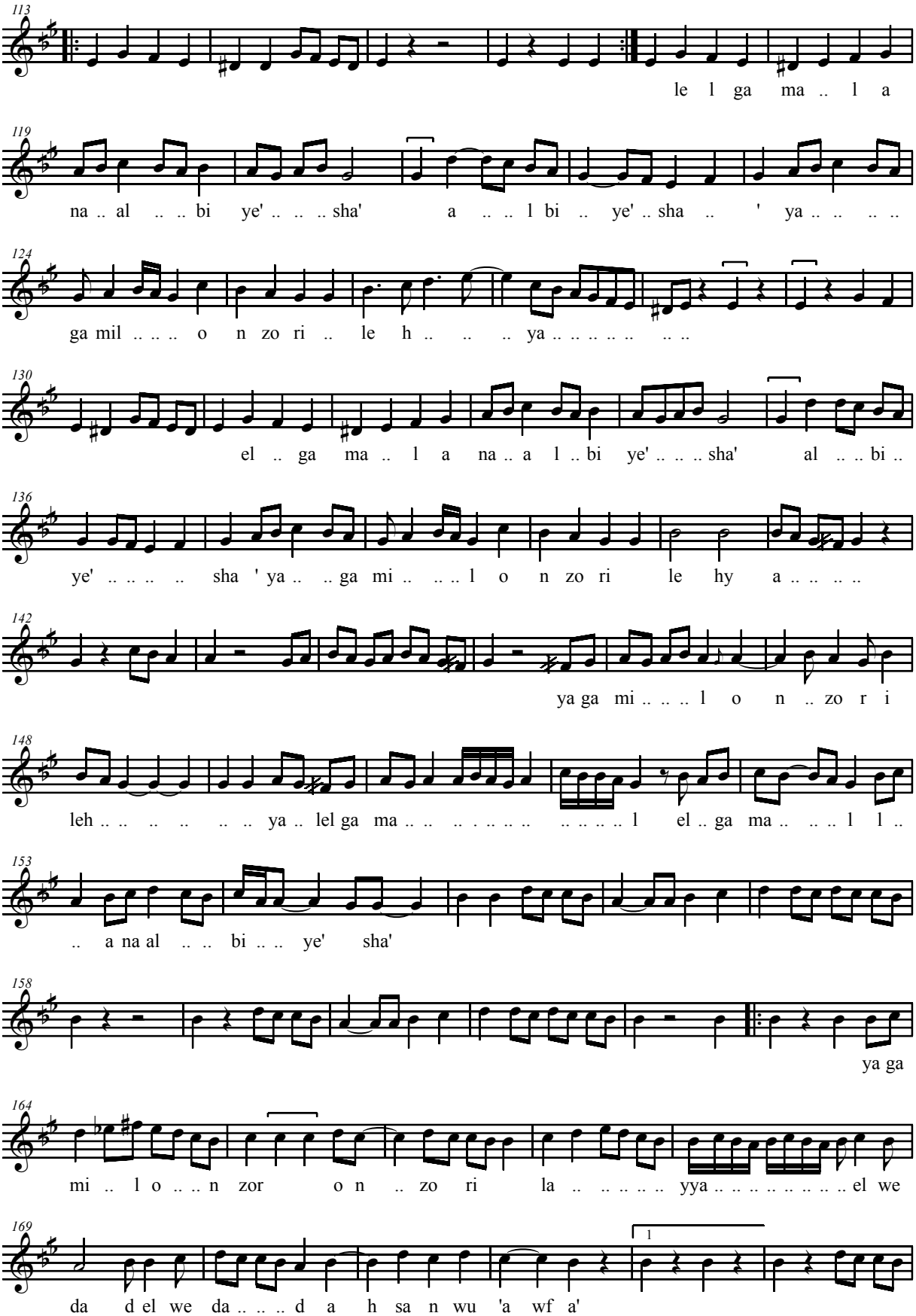
Wihda kabira — *Sayyed Darwish*



El Habib Lil Hagry Mayel



El Habib Lil Hagry Mayel



El Habib Lil Hagry Mayel

175 — 2

w fa' ..

181 — Tutti

el we da .. .. d ah .. sa .. .. n wu 'a .. w fa' ah .. .. sa .. ..

187 — Solo

.. .. n wu 'a w .. .. fa' ah .. .. .. ba ss le .. .. h leh ba .. ss .. .. ko tri .. la si

193

.. .. yya ya .. .. ga mil o n zo o n zo r i la ... . yya

199

i .. la yya .. ah ah .. ..

205 — 1. 2

ah .. .. .. ah .. ..

211

ah .. ..

216 — Tutti

ah .. .. .. ah .. .. ..

223 — Solo

ah .. .. .. ah 3 3 ah .. ..

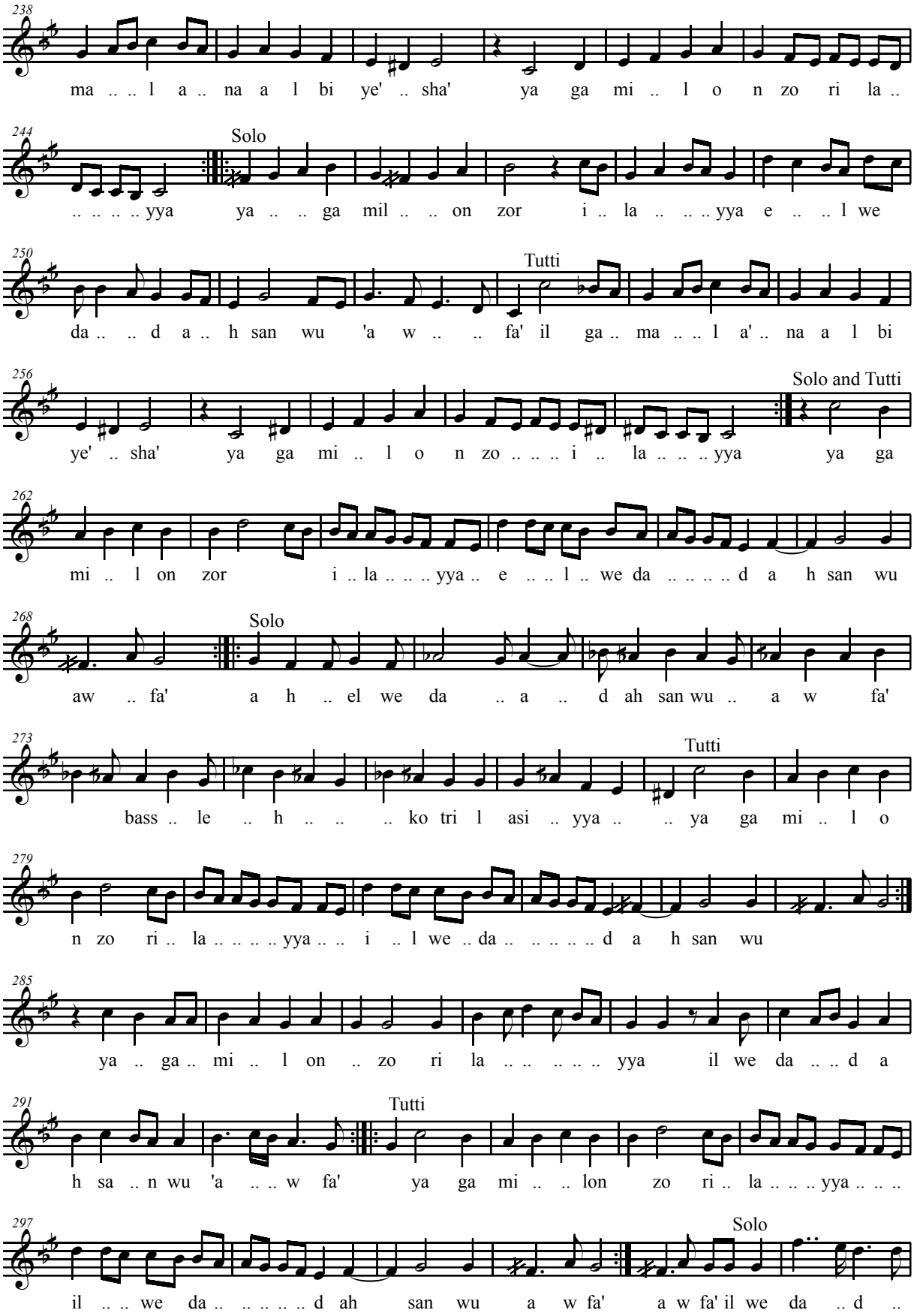
227 — Tutti

3 ah .. ..

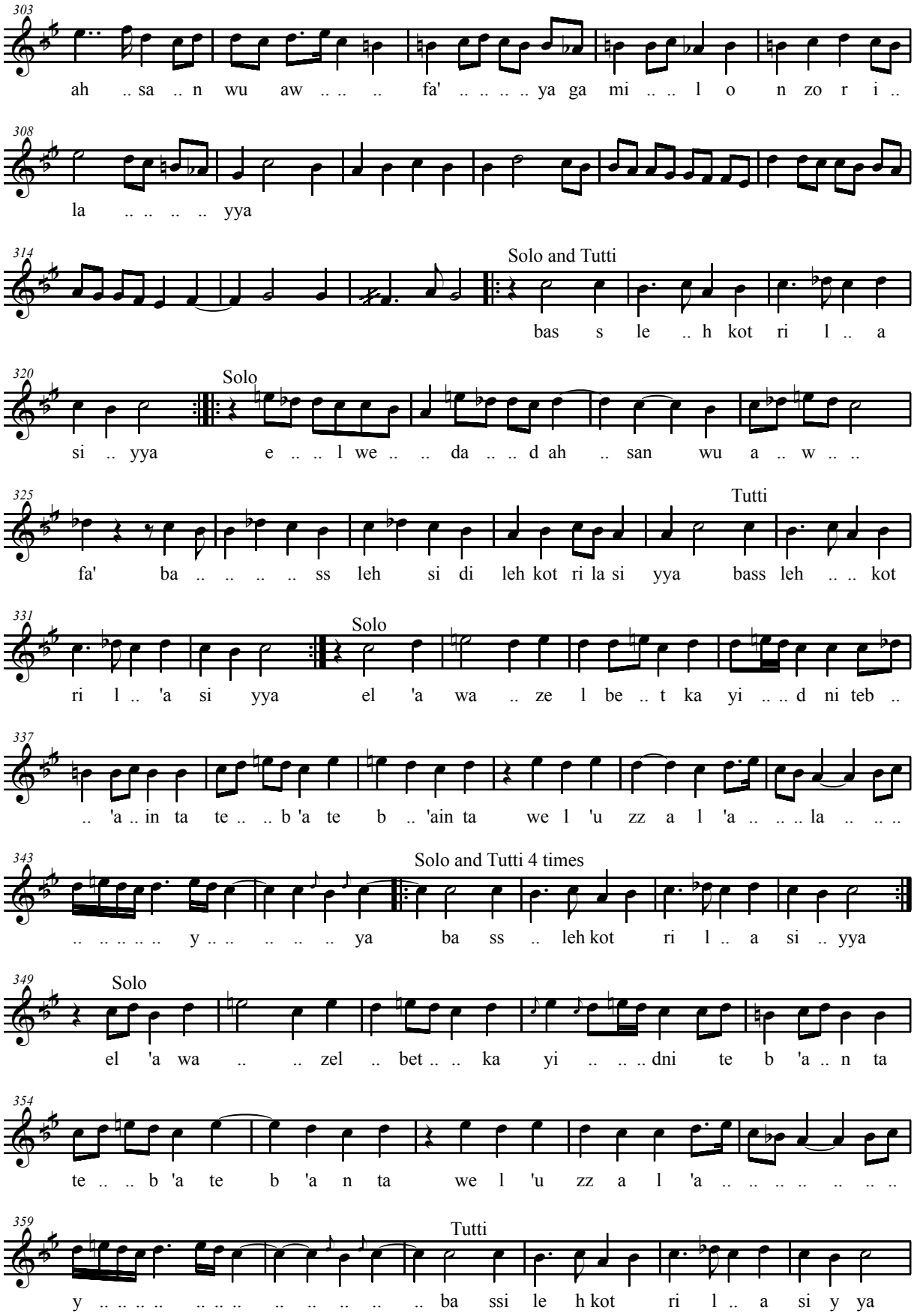
232 — Solo and Tutti

ah .. .. .. ah lel ga ..

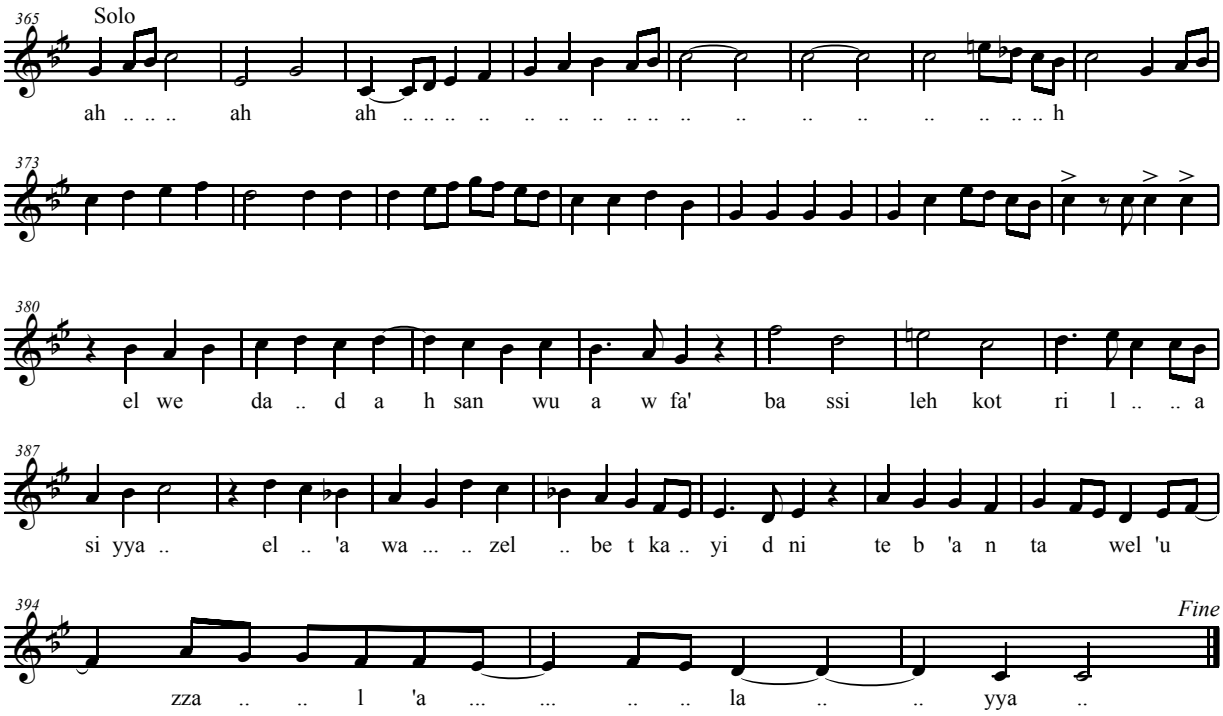
El Habib Lil Hagry Mayel



El Habib Lil Hagry Mayel



El Habib Lil Hagry Mayel

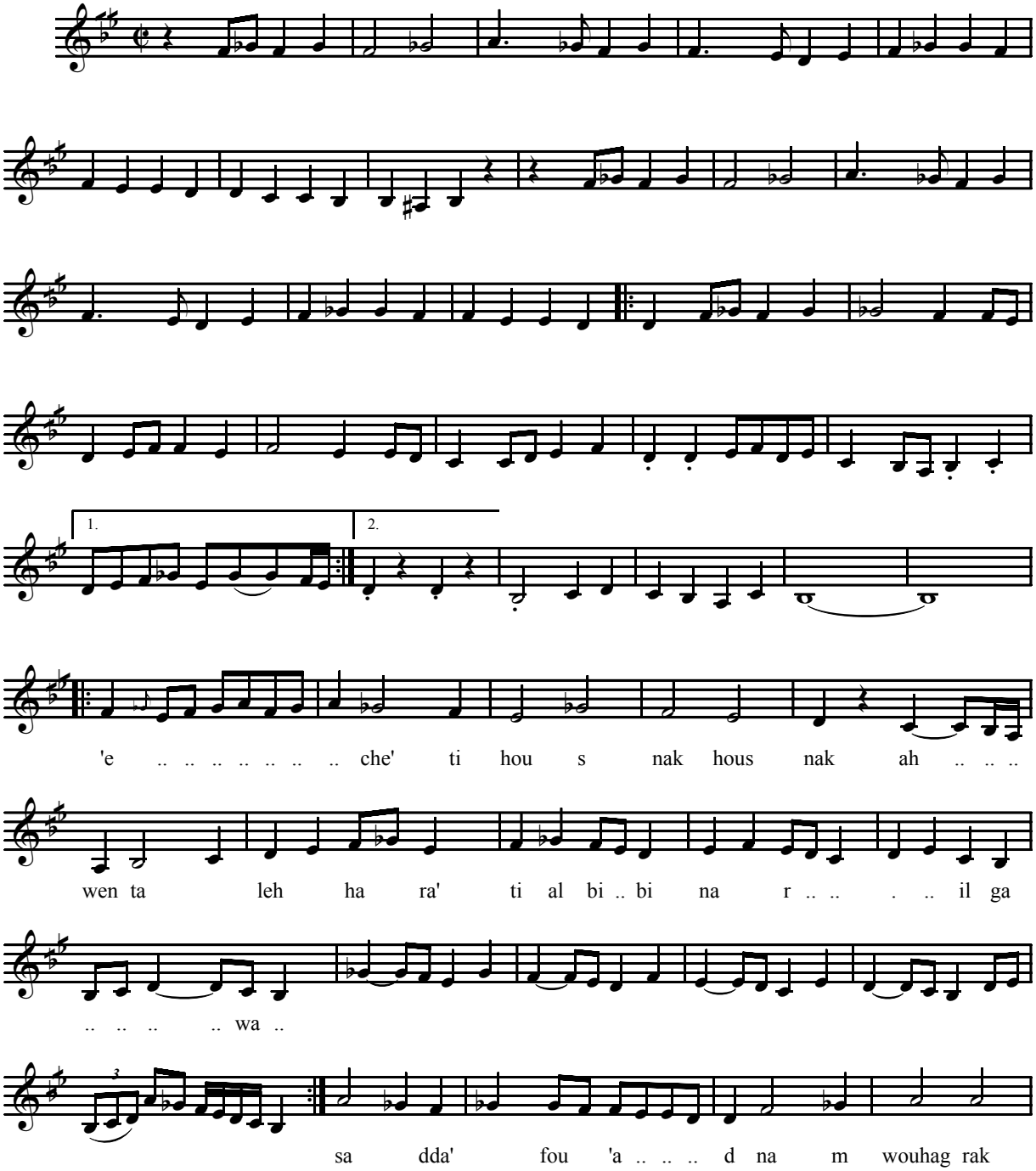


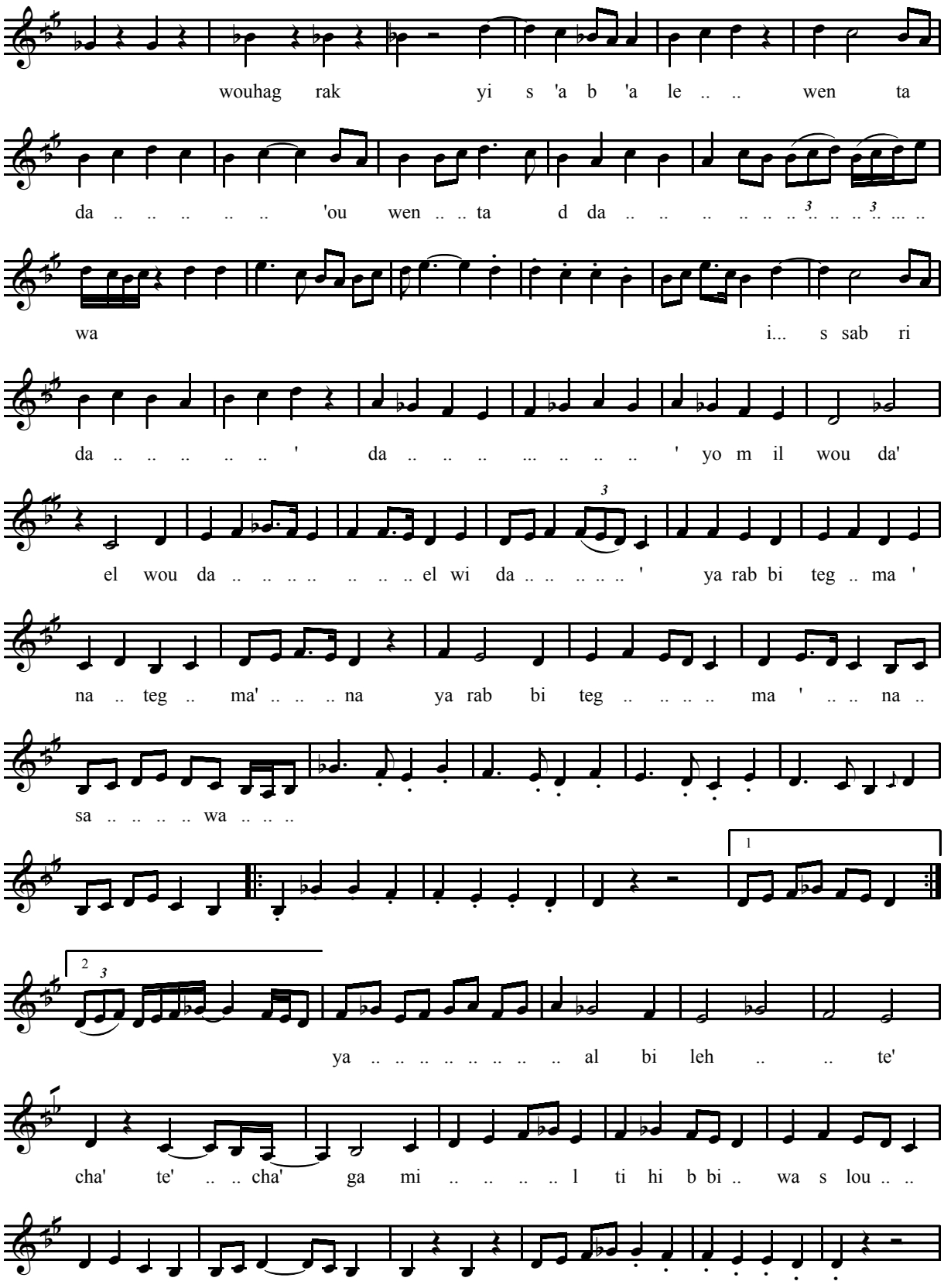
Opus 22

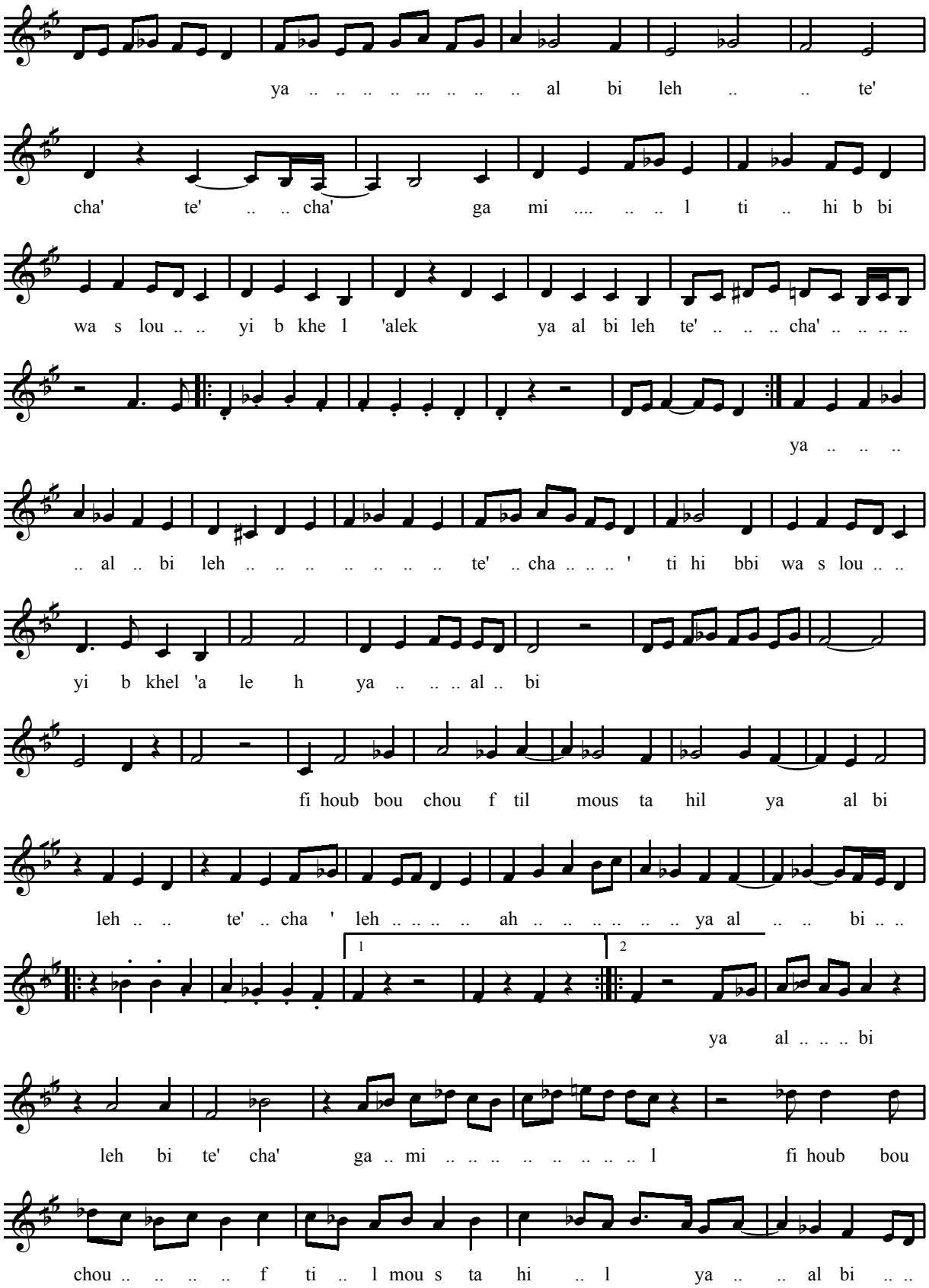
Dawr 'Eche'ti Housnak

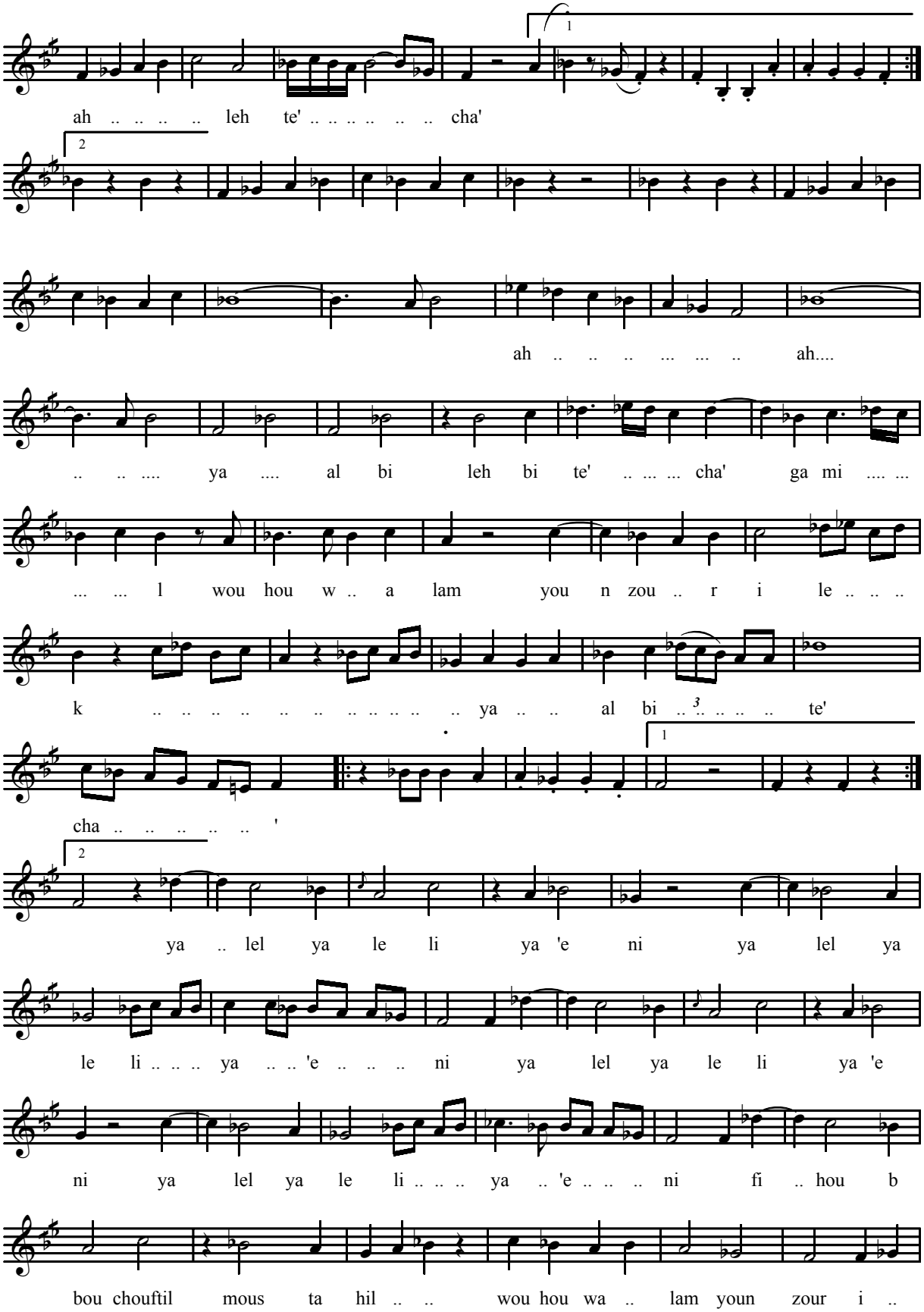
maqam bastanikar

Sayyed Darwish




wouhag rak yi s 'a b 'a le .. .. wen ta
da .. .. 'ou wen .. .. ta d da .. ..
wa i... s sab ri
da .. .. ' da .. .. ' yo m il wou da'
el wou da .. .. el wi da .. .. ' ya rab bi teg .. ma '
na .. teg .. ma' .. .. .. na ya rab bi teg .. .. ma ' .. .. na ..
sa .. .. wa .. .. ..
ya .. .. al bi leh .. .. te'
cha' te' .. .. cha' ga mi .. .. l ti hi b bi .. wa s lou .. ..
ye b kh el 'a le .. .. .. k


ya .. .. al bi leh .. .. te'
cha' te' .. .. cha' ga mi .... l ti .. hi b bi
wa s lou .. .. yi b khe l 'alek ya al bi leh te' .. .. .. cha' .. ..
ya .. .. ..
.. al .. bi leh .. .. te' .. cha .. .. .. ' ti hi bbi wa s lou .. ..
yi b khel 'a le h ya .. .. .. al .. bi
fi houb bou chou f til mous ta hil ya al bi
leh .. .. te' .. cha ' leh .. .. ah .. .. ya al .. .. bi .. ..
1
2
ya al .. .. .. bi
leh bi te' cha' ga .. mi .. .. l fi houb bou
chou .. .. f ti .. l mou s ta hi .. l ya .. .. al bi .. ..


ah .. .. leh te' .. .. cha'
ah .. .. ah....
.. .. ya .... al bi leh bi te' .. .. cha' ga mi ....
... ... l wou hou w .. a lam you n zou .. r i le .. .. ..
k .. .. ya .. .. al bi .. .. te'
cha .. .. '
ya .. lel ya le li ya 'e ni ya lel ya
le li .. .. .. ya .. .. 'e .. .. .. ni ya lel ya le li ya 'e
ni ya lel ya le li .. .. .. ya .. 'e .. .. .. ni fi .. hou b
bou chouftil mous ta hil .. .. wou hou wa .. lam youn zour i ..

le ... k le h ya .. .. al ... bi

ya hel wi chou .. .. f

al .. .. bil 'ali l

ya hel wi chou f ... al .. .. bi .. .. 'a li l

wa sil ni ma r r a a bou .. s

i de .. .. .. k wa si mar .. .. ra a bou ... s i de .. .. .. k

ya hi l wi chou .. .. f al ... bil 'a lil ah

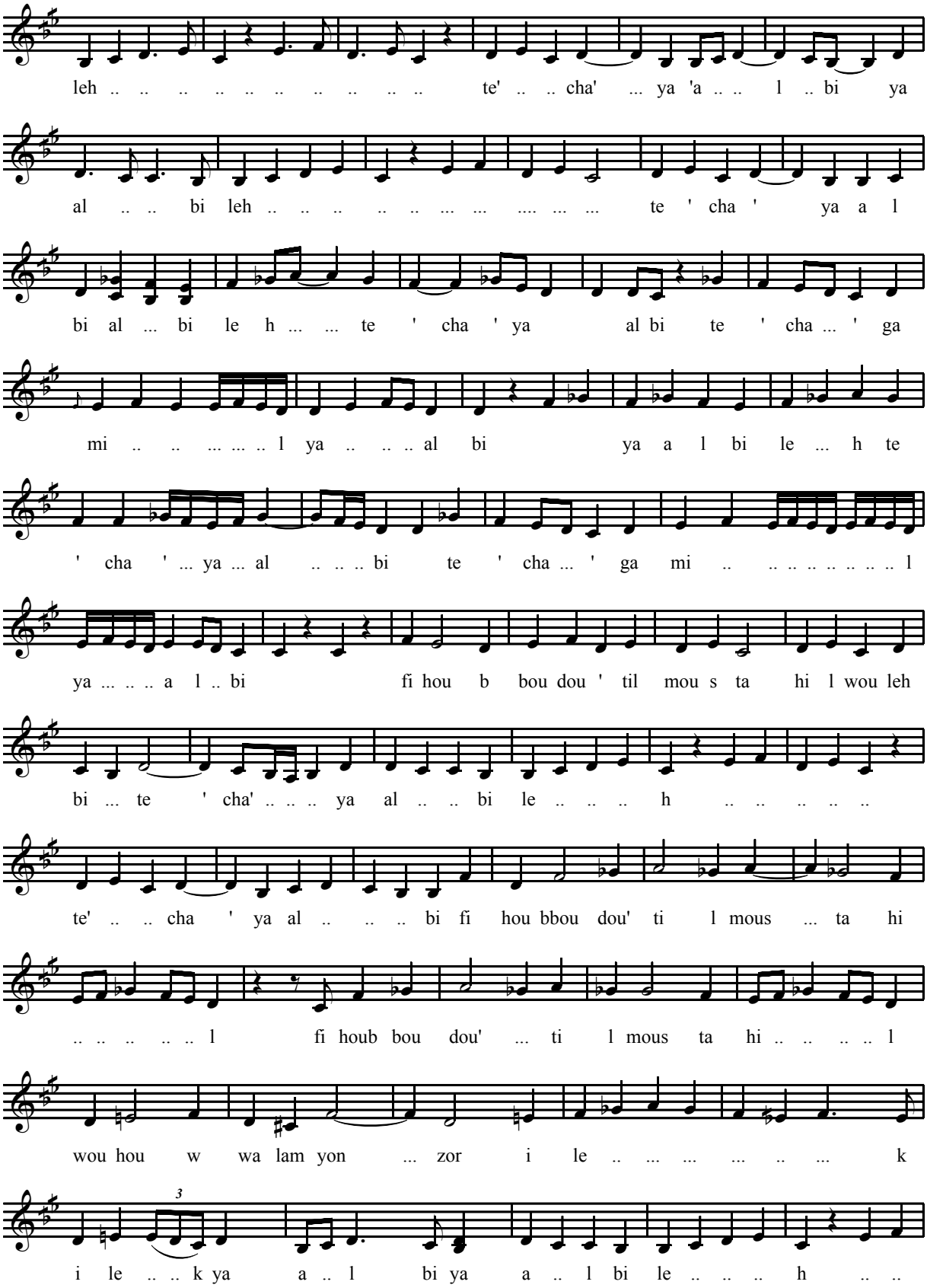
ah ah .. .. ah ah ah .. ..

1 2

ah ah ah .. ..

ah .. .. ah ... .

.. .. ah .. .. ya al .. .. bi


leh .. .. te' .. .. cha' ... ya 'a .. .. l .. bi ya
al .. .. bi leh .. .. te ' cha ' ya a l
bi al ... bi le h ... ... te ' cha ' ya al bi te ' cha ... ' ga
mi .. .. l ya .. .. .. al bi ya a l bi le ... h te
' cha ' ... ya ... al .. .. .. bi te ' cha ... ' ga mi l
ya ... . a l .. bi fi hou b bou dou ' til mou s ta hi l wou leh
bi ... te ' cha' .. .. .. ya al .. .. bi le .. .. .. h .. ..
te' .. .. cha ' ya al .. .. .. bi fi hou bbou dou' ti l mous ... ta hi
.. .. l fi houb bou dou' ... ti l mous ta hi l
wou hou w wa lam yon ... zor i le .. .. k
3
i le .. .. k ya a .. l bi ya a .. l bi le .. .. .. h .. ..

.. .. .. te' .. .. cha' .. ya a .. .. l bi ya .... a l bi le h

1-2 3

te' cha' ya al bi .. .. bi al bi le .. h te' cha' te' .. ..

3

cha ' te' ... cha .. .. ' ga mi .. .. l ya ... al ... bi ... ... ya ... a l bi

leh ... te' cha' ya al bi al bi leh .. .. te ' .. ..

cha' leh .. .. te ' cha' te ' cha ' ga .. ... mi ... l ya .. .. al

... bi .. .. ya ... a l bi leh ... te' cha' ya al bi al bi

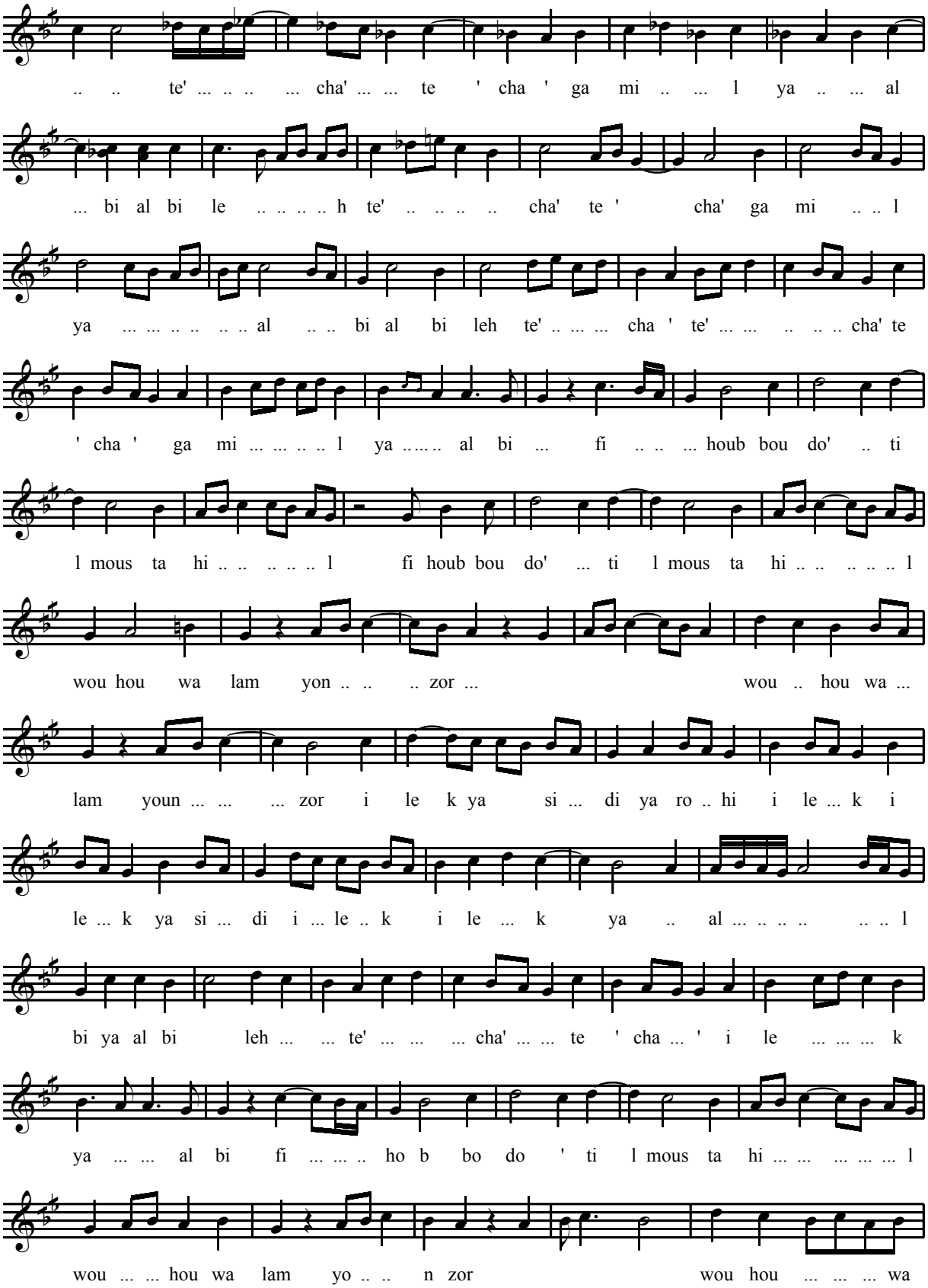
le .. .. h te' .. .. cha' le h .. .. .. te ' cha' te'

cha' .. .. ga mi .. ... l ya .. a .. .. .. l .. .. bi a l bi leh .. ..

.. .. te' cha' .. .. te' cha ' ga mi ... ... l ya a l ... bi ya

.. al bi le ... h te' cha' le' ... ... h te .. ' te ' .. .. cha'

ga mi .. .. ya al .. .. bi a l bi .. leh ..


.. .. te' ... . cha' ... ... te ' cha ' ga mi .. ... l ya .. ... al
... bi al bi le .. .. h te' .. .. cha' te ' cha' ga mi l
ya ... ... al .. .. bi al bi leh te' .. .. cha ' te' ... ... cha' te
' cha ' ga mi ... ... l ya ..... al bi ... fi .. .. houb bou do' .. ti
l mous ta hi .. .. l fi houb bou do' ... ti l mous ta hi l
wou hou wa lam yon .. .. .. zor ... wou .. hou wa ...
lam youn ... ... zor i le k ya si ... di ya ro .. hi i le ... k i
le ... k ya si ... di i ... le .. k i le ... k ya .. al l
bi ya al bi leh ... ... te' ... ... cha' ... ... te ' cha ... ' i le ... ... k
ya ... ... al bi fi ... . ho b bo do ' ti l mous ta hi l
wou ... ... hou wa lam yo .. .. n zor wou hou ... ... wa

lam yon ... ... zor i le ... k ya .. si ... di i le ... k i le ... k i

le k ya ro .. .. .. hi ya 'e .. ni i le k i le ... k ya ... ... al .. ..

bi ya a l bi le .. .. h te ' ... cha ... ' te ' cha .. ' i le k .. ... ya

... ... al ... bi fi hou b bou do ... ... ' ti l mous ta h i ... l wou .. hou wa

la m ... .. yo n zor ... ile ... ... k ... ya .. ... al ..

bi ya al bi le .. .. .. h te ' ... .. cha ' te ' ... cha ' ga mi l

ya ... al bi ah ... ... ah ....

.... ah .. ..

1

... ya hel wi chouf al ... bil 'a lil ya ... .

2

l ... ... l wou si l ni

ma r ra wou si l ni ma rra ... . a bou si de ... ... k

ΣΤΙΧΟΙ
LYRICS

Opus 1

Sihtou wajdan ya noudama
Wa silouni warhamouni
Zoubtou min chaouki gharaman
Fansifouni warhamouni

Opus 2

Hibbi da'ani lil wisal
Min ba'di zoulli
Zouli wal hawan

Opus 3

Dawr 1
Yā 'udhayba-l-marshaf
Yā marīra-l-hajri
Lā tujarred murhaf
Min dhiba-l-ajfān

Dawr 2
Riqqi warham mudnaf
Mustahama-l-'udhri
Fa-l-hawā qad atlaf
Muhjata zamān

Opus 4

Ya chadil alhan ah asmi'na
Rannatal 'idan ya la la lli
Ya la la ah ya la lalli
Rannata l 'idan
Ahi asmi'na

Opus 5

Dawr
Yā tarā ba'da-l-bi'ād
ghāba 'annī wa-bta'ad

Khānat
Law nazūrū ba'da-t-tamādi
wa 'arā hibbī biqurbī.

Opus 6

Dawr 1
Salla fina ilhza hindiyya
Warawāna-l-lafza sahriyya

Yā ra'āhu l-lāhu min zabyin
Hāmilan fi-r-rawdi qamriyya

Khānat
Lahā ghusnu l-banī idh ghannā
Nashira-l-alhāni 'itriyya

Qaflat
Hus nuhu qad faqa yusufooouhu
Nadduhu qad faha miskiyya

Opus 7

Dawr 1
Nammā dam'ī min 'uyūni wa-namā
Fī fu'āden qaliqi

Dawr 2
Lam akon a'haduhu yajrī damā
Qabla 'ahdi-l-araqi

Dawr 3
Min rashan hulwu-t-tathanni wallammā
Bi-l-jamāli-l-mushriqi

Khānat
Kamm unādīhi wa nārī adramā
Wa hasha'ī qad waqad.

Qufl
Hinā nādānī ilī dhāka-l-himā
Ghāba 'annī wa-bta'ad

Opus 8

Dawr 1
Munyatī 'azza-stibārī
Zāda wagdī wa-l-hiyām

Dawr 2
Min lihādhak kamm adārī
Min sūyūfin wa sihām

Khānat
Yā ‘alā widdī sā‘dūnī
Washrahūlī fi-l-manām
Innī mughram, hibbī hājer
Nārī tudram, ’albī sāber
Kamm biyu‘ed, thumma yikhlef
Lamm ykhalef, huwwa ykhlef
Huwwa ykhlef winta ‘āref

Qufl
Walla ‘ulāk mā ‘alēnā
Konn fī hālak wa-s-salām

Opus 9

Dawr 1
Kullamā rumtu-rtishāfan
Min lamahu-s-sakkārī

Dawr 2
Sall min lahdhayhi sayfan
Wanthana ka-s-sahrī

Opus 10

Dawr 1
Tif yā durrī bi-l-qanānī
Wa-mlali-r-rāh
Wasqinīhā lā tubālī
Fī ku’ūsen le-s-sabāh

Dawr 2
Qom yā khalīl lā tubālī
Min raqīben awu malām
Wa‘tinī hā khaddāka
Dūna ‘udhren awu kalām

Opus 11

Dawr 1
Al-‘azāra-l-mā’isāt
Ghāniyatu-l-kahālī
Fī fu’ādī sā’ibāt
Wa-l-hashā wa-l-muqā

Dawr 2
Min thiyābi-l-fātināt
Fahā rīhu-l-‘arājī
Llā‘ibāti-l-‘ābithāt
Binnūha wa-l-muhā

Opus 12

Hayyaral afkar badri fi safah
Fi safa khadden asil
Sayyidi law kount tadri
Sirtou fil houbbi ‘alil

Opus 13

Dawr 1
Yā bahjata-r-rūh jūdī bi-l-wisāl
El-fu’ād magrūh wa lā loh-htimāl

Dawr 2
Izzay tohgornī wanā ’albī yihwāk
Bo‘dak jannannī ismah bil-wisāl

Dawr 3
Hātī ka’si-r-rāh wasqini-l-aqdāh
Wajho kal-waddāh mā loh min mithāl

Opus 14

Bisifaten ja’altani ha’ima
ya la la ya leil ya leil aman aman ya lalali
ha’ima ya lali alqal ‘aleih leih
ya leil ya leil

Opus 15

Anā ‘ishi’t wi-shoftī ghērī kitir ‘eche’
‘omrī mā shofti-el-morri ella fī hawāk
Wkam sobort mā kānshi fī yōm nettefe’
Ma’ enne ’albī kān asīr yotlob ridāk
Konti-l-wadād min ghēr mi‘ād en kān ‘inād
Balāsh tighīr lammā tishūfnī ma’ siwāk.

Yā mā shiribt wu-kunt a’ūl sabrak ‘alēh
Yemken fī yōm yerga‘ lī ’a‘lō w-yemtethel
Lāken ba’ā tab’ak kedāh wannā a‘mel ēh

’Albī ma‘adshi yre’ ba‘di-lli-hasal
Ghērak hāwēt wo hawāk sinīn hobbak yā rēt
Kān min zamān wa lā kānshi hālā lidah wasal
Khonti-l-widād min ghēr mi‘ād in kān ‘inād
Balāsh tighīr lammā tishūfnī ma‘ siwāk.

Opus 16

<u>Madhhab</u>
Dayya‘ti musta’bal hayātī fī hawāk
Wa-zdāda ‘alayya-l-lōm wkotr el-baghdada

Hatta-l-‘awāzel ’asdohom dayman gafāk
Wanā da‘īf ma’darsh a‘mel kolli dah

In kān gafāk yirdi ‘ulāk wanā f-himāk
‘afw-l-habīb mā ykonshi ahsan min kedah

<u>Dawr</u>
‘allimtinī yā nūr ‘uyūni-l-imtithāl
Wehtār dalīlī bayn tīhak we-l-gawā

Kont afteker hobbak yzawwednī kamāl
khayyebti zannī we-l-hawā mā gāsh sawā

Teb’a sabab kolli-t-ta‘ab we-tzīd ghadab
W-yelli nkatab fō il-gibin mā lūsh dawā

Opus 17

<u>Madhhab</u>
Anā hāwet w-entahēt
w-lēh ba’ā lōm-el-‘azūl

Yhibbi innī ’a’ūl yā rēt
el-hobbi dah ‘annī yizūl
Mā dumt anā bi-hagroh ertadēt
khallī ba’ā yelli ye’ūl ye’ūl

Dawr
Annā whabībī fi-l-gharām
Mā fīsh kida wa lā fi-l-manām
Ahibboh hattā fi-l-khisām
Wo-bo‘doh ‘annī yā nās harām
Mā dumt anā bi-hagroh ertadēt
Minnī ‘ala-d-dunyā-s-salām

Opus 18

Madhhab
‘Awātfak di ashhar min nār
Bas ishme‘nā gāfētni ah yā albak
Inta llotf wu lēh ahtār
Sayyid el-kol anā to‘ awāmrak
Hālī sabbah lam yerdi habīb
lōm ennās zawwednī lahīb
Mā ’ulshi inni-l-wasli ’arīb
Yā malīki wel-amri li-rabbak

Dawr
Khāyef ahkī limīn ashkīk
Dabbernī ‘alashān ardīk
Yemken dayman awāsīk
Wel ‘āzel maykonshi zīk
Yokhtorli dayman marāk
Men ketret hubbī li-‘ulāk
Sabbahnī hajrak wu-gafāk
Rasm zzoll yā ne‘ma malīk

Opus 19

Madhhab
Fi shar’i mīn ‘adi l-hawā
Yizillu khasmu wyohkomo
Wādi n-nawāh
Bis-sirri bāh
Bēn al-‘ibād
Amri shtahar

Dawr
Essabb min bo‘dak halak
We-t-haghri loh ahsan tabīb
Tarakti ahlī wo-meltelak
Wennās bite‘tef ‘al-gharīb
Wenta lak akhlā’
Malak albi nshabak
Emtā wesālak yā amar

Opus 20

Madhhab
Yā fu’ādī lēh bit‘sha’
El-habīb ’āsi ‘alayya
’Albo zālem lem biyeshfe
Anā sāber ‘al asiyya
Khāyef ashkī min sudūdu
Yifrah el-‘uzzāli fiyya

Dawr
Yā habībī jod bi-nazra

Yakfī tīhak weddalāl
Men bi‘dak dāb fu’ādī
Emta afrah bilwisāl
Albī habbak wenta ‘āref
Innī mughram bil-gamāl

Opus 21

Madhhab
El-habīb lel-hagrī māyel
Wel fu’ād mayyāl ilēh
Men gafāh dam‘ī sāyel
Yā nās ūlū lī anā a‘mel ēh
Yifūtni wisaheb l-‘awāzel
Huwa garā fi-d-duniā ēh

Dawr
Lel-gamāl anā albī ye‘sha’
Yā gamīl onzor ilēh
El-wedād ahsan wu ’awfa’
Bass lēh kotri l-asiyya
El-‘awāzel betkayidnī

Teb’a inta wel ‘uzzāl ‘alēh

Madhhab
‘Eshe’ti husnak wenta lēh
Hara’ti albī bi-nāri l-gawā
Saddak wu-hagrak yes‘ab ‘alēh
Wenta d-da’u wenta d-dawā
Essabri da yom-el-widā‘
Yā rabbī tegma‘nā sawā

Dawr
Yā albī lēh te‘sha’ gamīl
Ti-hebbe waslo yibkhil ‘alēk
Fī hobbo shofti-l-mustahīl
W-howwa lem yonzor ilēk
Yā helu shūf albi-l-‘alīl
Waselnī marra abūs idēk

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